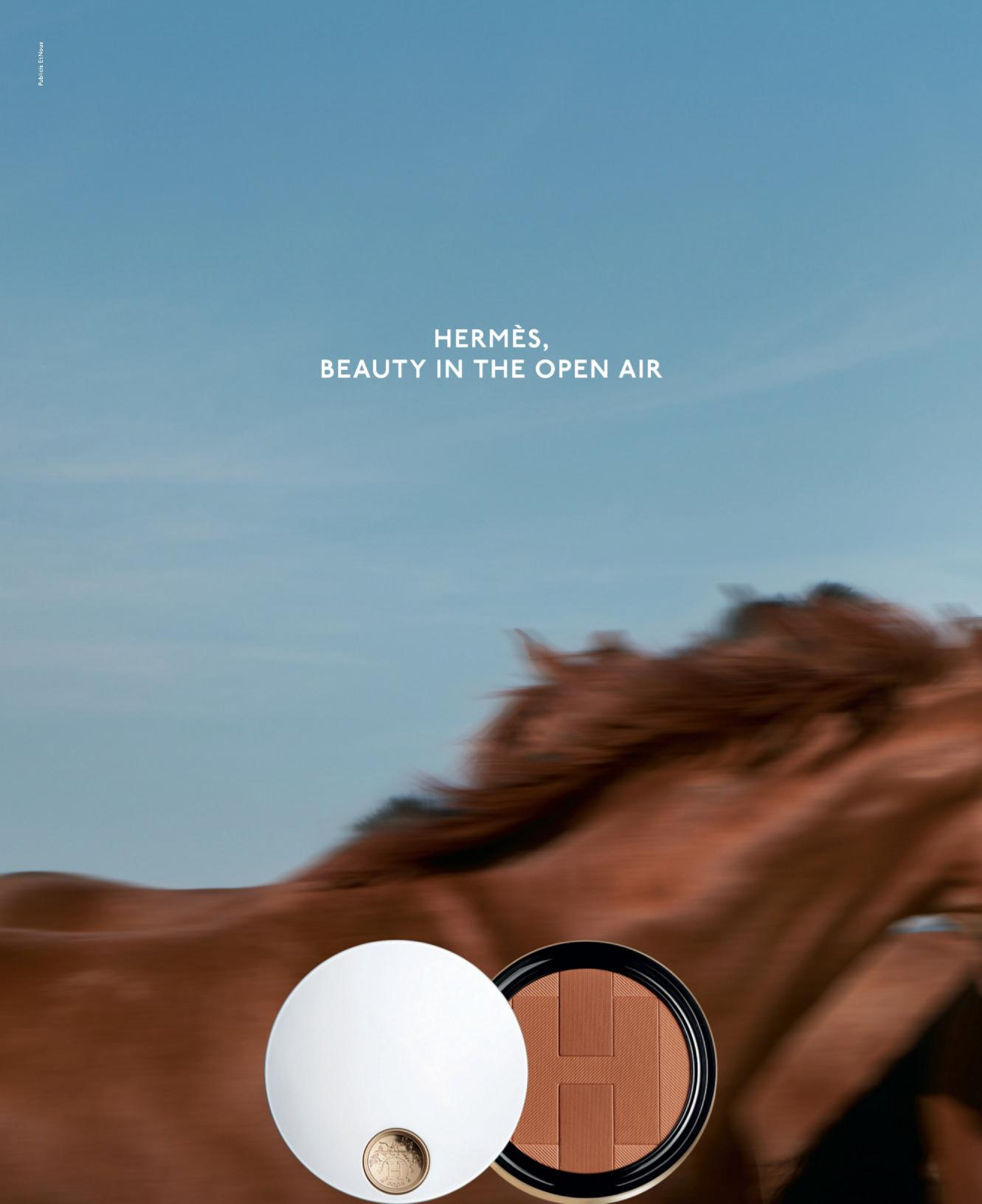

Harper's
BAZAAR
THE REINVENTION ISSUE
BRIE LARSON
Goes Her OWN WAY
Dressing for ADVENTURE
The RED LIP Effect
In DEFENSE of ENTHUSIASM

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THE REINVENTION ISSUE

IN SOME WAYS, reinvention is the essence of fashion. It's a mode of expression that often seems to capture how the times and our lives are changing in a kind of high-definition swirl: the codes and concepts that are revived, reinvigorated, or reimagined; the systems, symbols, and social practices that are upended. But reinvention, in fashion or otherwise, isn't just about those kinds of monumental external movements in creativity or culture. It can also be a very personal process—one of understanding who we are and what we want in deeper and more meaningful ways. Challenging established thinking, not to mention the precepts and expectations of others, is rarely ever easy. It requires hard work, tenacity, patience, and every other adjective commonly used to describe the great marshaling of will necessary to overcome obstacles of resistance. But reinvention is one very important way we learn to see potential in the world—that the tools we need to effect change aren't always illusory, mystical, or a function of things that don't yet exist but are all around us all the time. This issue is about the power of reinvention to inspire that kind of perspective shift. **HB**

BRIE LARSON

Photograph by COLLIER SCHORR
Styling by SAMIRA NASR

Jacket and pants, CHANEL. *Boxers,* HANRO. *Panthère de Cartier High Jewelry earrings,* CARTIER. *High Jewelry necklace,* CARTIER. *Boots,* JEFFREY CAMPBELL.


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“I WANT *to be* IN REALITY.... I WANT *to be* IN *what’s as* CLOSE *to* WHAT’S TRUE *as* POSSIBLE.”

BRIE LARSON

Photograph by COLLIER SCHORR
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EDITOR'S LETTER

On REINVENTION





On Larson: We Love Colors tights. Jeffrey Campbell boots. Cartier Panthère de Cartier High Jewelry earrings. Cartier High Jewelry necklace. Stylist's own sweater.



We tend to think of reinvention, this issue's theme, as a kind of transformation—a dramatic overhauling of self or systems, a marked way of doing things differently. But our cover star, Brie Larson, photographed by Collier Schorr, reminds me that reinvention can be a much more profoundly personal process. Larson won the Oscar for Best Actress in 2016, at the age of just 26, for her deeply affecting portrayal of a woman held captive for seven years in the movie *Room*. In the period after, she was offered roles that were considered similarly weighty, serious, "Oscar-worthy." But instead of doing what was expected, she did what felt honest. She did comedies and action movies and launched a YouTube channel. "I want to be in reality," she tells writer Carina Chocano. "I want to be in what's as close to what's true as possible."

The bravest kind of reinvention is that kind of relentless pursuit of truth, of refusing to conform to expectations, and instead being vulnerable enough to be yourself (and to keep figuring out who that is).

This month, our fashion news director, Rachel Tashjian, talks to the inimitable Donatella Versace. Tashjian visits the designer at her Milan headquarters on the eve of presenting a standout Fall 2023 collection and finds Versace—she of the iconically bleached mane and bold eyeliner and assertive clothing—nervous, shy, and even, she confesses, "insecure." The goal of her designs, she says, is always to "make a woman more confident. Give her more power to express herself." And that includes herself.

Like Versace, I grew up adoring my older brother. For the first part of my life, I was simply Riad's little sister. Versace stepped into her brother Gianni's shoes to assume the role of artistic director after an unfathomable tragedy, at a time when few other women were leading fashion houses. It's a weighty and imposing thing to do, to take on such a legacy after such devastating loss and to forge your own. I am in awe of the grace with which she handled it and of how fully she brings herself to her work.

Also in this issue, we explore the power of a red lip. This is nothing new, of course; fashion magazines have long touted its confidence-boosting, transformative magic. But Emily Listfield's deeply personal story, about how red lipstick was such an integral part of her late mother's identity that she wore it while she was confined to a rehab center during her final months, stayed with me. At her mother's shiva, Listfield passed out red lipstick.

In our Voices section, Grammy-winning vocalist Samara Joy and pianist and producer Robert Glasper talk about reinventing one of America's greatest art forms, jazz, for a modern audience, when so many purists would have it frozen in amber. "I want to sing a song and not branch out too much, but the mistakes and the reaching, that's where the music is made," says Joy.

Glasper responds with some advice that we'd all do well to heed: "You have to make mistakes. You have to be fearless. Freedom takes courage. And if you don't have the freedom, then you can't go to the next level."



LARSON: COLLIER SCHORR; FASHION EDITOR: SAMIRA NASR; HAIR: CIM MAHONY; MAKEUP: NINA PARK; MANICURE: JADA-ELIZE LORENTZ. VERSACE: VANINA SORRENTI. NASR: JODY ROGAC. FOR MORE SHOPPING INFORMATION, GO TO BAZAAR.COM/CREDITS.


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PLAYLIST

INTRODUCING THIS ISSUE'S MUSIC DIRECTOR

ICE SPICE

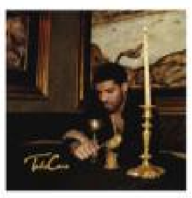
FEATURED TRACKS



1. **"BULLY FREESTYLE"**
Ice Spice



2. **"WONDERWALL"**
Oasis



3. **"MAKE ME PROUD"**
Drake feat. Nicki Minaj



4. **"BEEN LIKE THIS"**
Doja Cat



5. **"SHIRT"**
SZA



6. **"F**K UP THE FUN"**
Azealia Banks

7. **"WICKED GAMES"**
The Weeknd

8. **"I'M EVERY WOMAN"**
Whitney Houston

9. **"CLARITY"**
Zedd feat. Foxes

10. **"GANGSTA BOO"**
Ice Spice and Lil Tjay

11. **"ALL THINGS GO"**
Nicki Minaj

12. **"DOO WOP (THAT THING)"**
Lauryn Hill

13. **"THE BIGGER PICTURE"**
Lil Baby

14. **"JUICY"**
Doja Cat and Tyga

15. **"MUNCH (FEELIN' U)"**
Ice Spice

16. **"DRIP"**
Cardi B feat. Migos

17. **"MAN IN THE MIRROR"**
Michael Jackson

18. **"CHANGES"**
David Bowie

19. **"PRINCESS DIANA"**
Ice Spice

Listen to Ice Spice's full playlist exclusively on Apple Music.

"I'm still GROWING UP,*" says 23-year-old* RAPPER ICE SPICE, *"so I feel like I'm* CONSTANTLY EVOLVING *while still staying* TRUE *to myself."*

In January, the Bronx native (born Isis Gaston) released her debut EP, *Like..?,* which features tracks that have become viral hits thanks to their unabashedly cocky lyrics about confidence and self-love, such as "Munch (Feelin' U)" and "Bikini Bottom." "I've always been a baddy, and I've always been infatuated with other baddies," says Spice, who writes all her own verses, "so I wanted to emulate that and make other people feel that way too." As one of few women in drill, a subgenre of hip-hop that combines trap-influenced beats and gangsta-style lyrics, Spice is adamant about pushing boundaries. "I feel like I'm bringing a fun and refreshing new sound to people that they haven't really heard before," Spice says. "The response to my EP has been like a big warm hug from everybody that's consuming the project." For this issue, she curated a playlist with the theme of reinvention, choosing artists whose creativity and vision she admires. Along with Azealia Banks's energy-boosting "F**k Up the Fun," she included her favorite feel-good shower song, "Shirt" by SZA, along with "Make Me Proud" by Drake and Nicki Minaj. "It's a classic for me," she says of the latter track. "I grew up listening to them, and they're huge inspirations." ARIANA MARSH

ICE SPICE, *BULLY FREESTYLE*-SINGLE: ICE SPICE; OASIS, *(WHAT'S THE STORY) MORNING GLORY?*: BIG BROTHER RECORDINGS LTD.; DRAKE, *TAKE CARE*: REPUBLIC RECORDS/UNIVERSAL MUSIC GROUP; DOJA CAT, *PLANET HER*: KEMOSABE RECORDS/RCA RECORDS; SZA, *SOS*: TOP DAWG ENTERTAINMENT/RCA RECORDS


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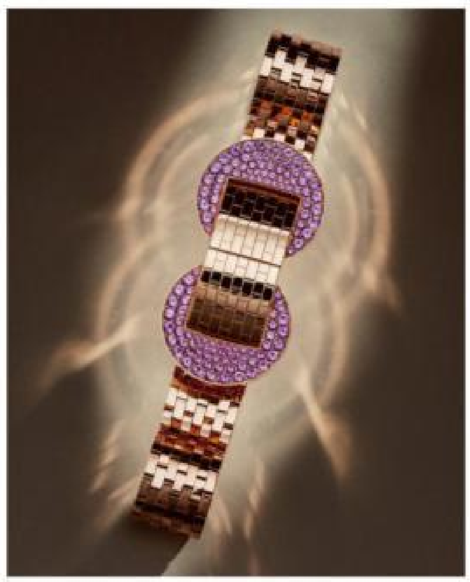
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Kate Moss, March 2001





From top, on Larson: Chanel jacket, $9,200, and pants, $4,400; 800-550-0005. Cartier Panthère de Cartier High Jewelry earrings; 212-446-3419. Cartier High Jewelry necklace; 212-446-3419. Hanro boxers, $85; shop.hanrousa.com. Jeffrey Campbell boots, $270; jeffreycampbellshoes.com. Watch: Van Cleef & Arpels Ludo secret watch; 877-VAN-CLEEF. From "Big Skye": JW Anderson T-shirt, $210; jwanderson.com. From "Spring Shift": Alaïa coat; maison-alaia.com. Miu Miu top, $4,900, and shorts, $4,100; miumiu.com. Ninna York Jewellery earrings, $1,150; ninnayork.com. Alpinestars gloves, $43; alpinestars.com. From "The Red-Lip Effect": Max Mara dress, $2,050, and headpiece, $315; 212-879-6100.



On the cover: Chanel jacket, $9,200, and pants, $4,400; 800-550-0005. Cartier Panthère de Cartier High Jewelry earrings; 212-446-3419. Cartier High Jewelry necklace; 212-446-3419. Hanro boxers, $85; shop.hanrousa.com. Jeffrey Campbell boots, $270; jeffreycampbellshoes.com. To get Larson's look, try Zen Wear Ultra Longwear Multi-Proof Foundation ($60), Crème Concealer ($60), Loose Powder ($50), Luxscara Volume mascara ($35), Eye Glow Gem in Warm Umber ($27), Brow Styling Cream ($30), Cream Blush in PK850 ($35), and Rouge Decorté Liquid Dewy Rouge in Skin Rose ($35). All, Decorté. For more shopping information, go to bazaar.com/credits.

FROM TOP, BRIE LARSON: COLLIER SCHORR; FASHION EDITOR: SAMIRA NASR; HAIR: CIM MAHONY; MAKEUP: NINA PARK. VAN CLEEF & ARPELS WATCH: FLORENT TANET; ACCESSORIES DIRECTOR: MIGUEL ENAMORADO. "BIG SKYE": BEN TOMS; FASHION EDITOR: KATIE SHILLINGFORD; MODEL: TESS BREEDEN; HAIR: MARI OHASHI; MAKEUP: ANNE SOPHIE COSTA. "SPRING SHIFT": LUCIE ROX; FASHION EDITOR: CAMILLE BIDAULT-WADDINGTON; MODEL: LAURA REYES; HAIR: KALLE EKLUND; MAKEUP: AURORE GIBRIEN. "THE RED-LIP EFFECT": LOUISE & MARIA THORNFELDT; FASHION EDITOR: MIGUEL ENAMORADO; MODEL: ANNE V; MAKEUP: MARCELO GUTIERREZ



L'alchimie des sens*
Francis Kurkdjian

Baccarat
Rouge 540

* The alchemy of senses

WHY DON'T YOU...?

The Month *in* CULTURE *and* STYLE

1 GET

IN A YAEJI GROOVE

On April 7, electronic artist Yaeji will release her debut studio album, *With a Hammer,* which charts her metamorphic experience of overcoming grief and self-doubt. The follow-up to her critically acclaimed 2020 mixtape *What We Drew,* it features 13 experimental tracks drawing from house music, Korean indie rock, and pop.





2 CATCH

SOME NEW MOVES

From April 19–23, Dance Theatre of Harlem will present its annual homecoming season at New York City Center. Along with the New York premieres of William Forsythe's *Blake Works IV* and a new ballet by Tiffany Rea-Fisher set to an original score by New York–based DJ and composer Erica Blunt, the lineup includes George Balanchine's *Allegro Brillante* and Christopher Wheeldon's pas de deux *This Bitter Earth.*



3 MAKE

YOUR ARTISTIC MARK

Los Angeles–based design studio Block Shop's block-printing kit gives you everything you need to stamp your way to a masterpiece, including paper, inks, wooden blocks, and a how-to guidebook.



4 LIGHT

YOUR WAY

Dr. Dennis Gross's space-agey DRx SpectraLite EyeCare Max Pro is an easy-to-use at-home tool with 360 degree red LED coverage that supports collagen production, targets uneven tone and texture, and diminishes fine lines and wrinkles.



5 STREAM

NETFLIX'S *BEEF*

Set in the aftermath of a road-rage incident, this new A24-produced series, created by Lee Sung Jin, follows successful entrepreneur Amy Lau (Ali Wong) and struggling contractor Danny Cho (Steven Yeun) as their initial petty run-in quickly devolves into an all-consuming feud that upends lives and shatters relationships. Premieres April 6.

6 DIVE

INTO "SIMONE LEIGH"

Surveying two decades of work, ICA Boston's expansive new show opening April 6 charts the evolution of Chicago-born artist Simone Leigh's wide-ranging practice, which examines ideas surrounding race, beauty, and community through ceramics, bronze, video, and installation.





7 THROW

ON A JACKET

Top your silkiest maxi slipdress with an oversize blazer à la Tibi, Burberry, and Nili Lotan.

YAEJI'S DEBUT ALBUM, *WITH A HAMMER:* XL RECORDINGS; ALI WONG IN *BEEF:* ANDREW COOPER/NETFLIX; DANCE THEATRE OF HARLEM'S COMPANY ARTISTS KOUADIO DAVIS AND DAPHNE MARCELLE LEE, IN *WHEN LOVE:* JEFF CRAVOTTA; SIMONE LEIGH, *MARTINIQUE,* 2022, GLAZED STONEWARE, 60 3/4 x 41 1/4 x 39 3/4 IN (154.3 x 104.8 x 101 CM): COURTESY THE ARTIST AND MATTHEW MARKS GALLERY, PHOTO BY TIMOTHY SCHENCK; BLOCK SHOP'S ORIGINAL BLOCK-PRINTING KIT: COURTESY BLOCK SHOP; DR. DENNIS GROSS SKINCARE'S DRX SPECTRALITE EYECARE MAX PRO: COURTESY THE BRAND; TIBI, BURBERRY, AND NILI LOTAN SPRING 2023: COURTESY THE DESIGNERS



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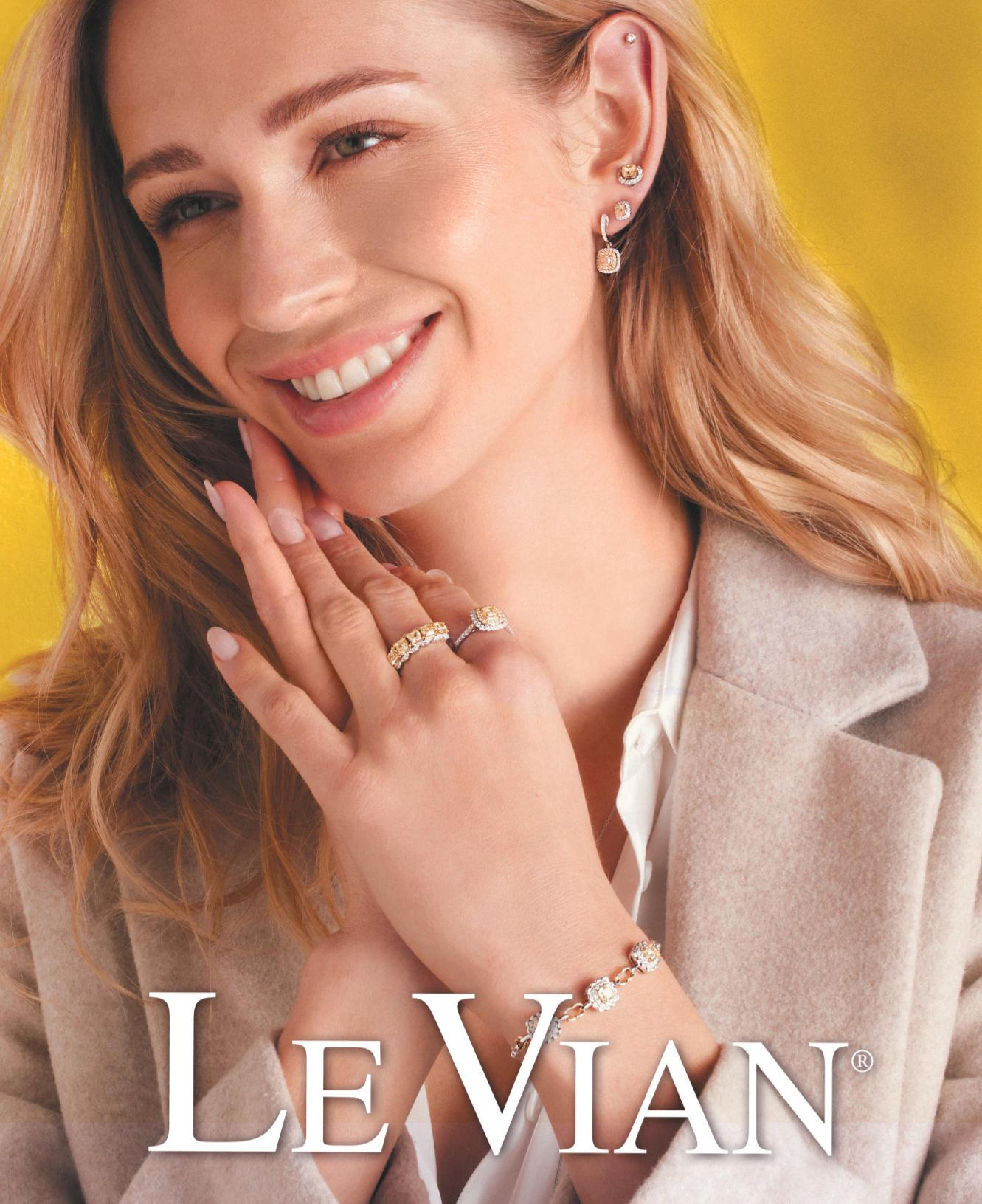
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MARKET MEMO: Shorts Suits

Brief STATEMENT





N21



BEVZA



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From top: Ralph Lauren Collection jacket, $2,290, and shorts, $890; ralphlauren .com. The Row jacket, $4,250, and shorts, $1,290; shopBAZAAR.com. Theory blazer, $315; 212-334-5071. Theory shorts; similar styles available at 212-334-5071. Brunello Cucinelli blazer, $4,995, and Bermuda shorts, $995; shopBAZAAR.com.

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FASHION EDITOR: JACLYN ALEXANDRA COHEN. MODEL: ADESUWA; RUNWAY: COURTESY THE DESIGNERS; STILL LIFE: RICHARD MAJCHRZAK/STUDIO D. = BUY ON SHOPBAZAAR.COM

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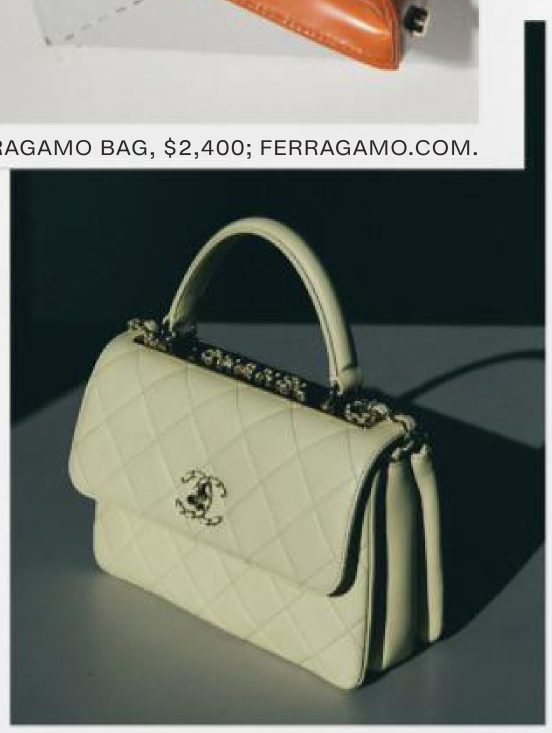
FERRAGAMO BAG, $2,400; FERRAGAMO.COM.



DELVAUX BAG, $6,300; SHOPBAZAAR.COM (SBZ).



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FASHION EDITOR: JACLYN ALEXANDRA COHEN. (SBZ) = BUY ON SHOPBAZAAR.COM

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MARKET MEMO: Asymmetrical Skirts

LONG & SHORT *of It*



DOLCE & GABBANA



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LORO PIANA



FROM LEFT: BOTTEGA VENETA, SACAI, ATLEIN, DRIES VAN NOTEN, RICK OWENS, ALAÏA, FERRAGAMO

From left: Dolce & Gabbana skirt, $1,125; 877-70-DGUSA. Ashlyn skirt, $1,075; ashlynnewyork.com. Anne Klein skirt, $99; anneklein.com. Loro Piana skirt, $2,700; loropiana.com.

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FASHION EDITOR: JACLYN ALEXANDRA COHEN. SACAI RUNWAY: VICTOR VIRGILE/GAMMA-RAPHO VIA GETTY IMAGES; DRIES VAN NOTEN RUNWAY: COURTESY IMAXTREE; RICK OWENS RUNWAY: OWENSCORP; ALL OTHER RUNWAY: COURTESY THE DESIGNERS; DOLCE & GABBANA, ASHLYN, AND ANNE KLEIN SKIRTS AND AGL SHOE: RICHARD MAJCHRZAK/STUDIO D; ALL OTHER STILL LIFE: COURTESY THE BRANDS. (SBZ) = BUY ON SHOPBAZAAR.COM


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4 OF A KIND: Spring Parkas

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Top left: Miu Miu jacket, $4,600; shopBAZAAR.com. Miu Miu tops, $975–$1,170, briefs, $525, and skirt, $975; miumiu.com. Top right: Herno Globe parka, $1,165, and Herno T-shirt (top), $485; herno.com. Skims long-sleeve T-shirt (middle), $54; skims.com. Baserange long-sleeve (bottom), $135; baserange.com. Julia Jentzsch skirt, $655; juliajentzsch.com. Bottom right: Altuzarra coat; shopBAZAAR.com. Gallows Humour T-shirt, $75; gallowshumour.co. Miu Miu top (middle), $975; miumiu.com. Baserange long-sleeve (bottom), $225; baserange.com. M.M. LaFleur pencil skirt, $225; 212-271-0912. Bottom left: Brunello Cucinelli parka, $11,895; shopBAZAAR.com. Tory Burch pullover, $328; toryburch.com. Tory Burch shirts (worn under) and skirt; similar styles available at toryburch.com.

FASHION EDITOR: MIGUEL ENAMORADO. MODEL: ANYELINA ROSA; MAKEUP: TOMOYO SHIONOME FOR SURRATT BEAUTY; MANICURE: MIKURI TAKO; CASTING: ANITA BITTON AT THE ESTABLISHMENT. FOR MORE SHOPPING INFORMATION, GO TO BAZAAR.COM/CREDITS. = BUY ON SHOPBAZAAR.COM

PHOTOGRAPHS BY FUJIO EMURA

THE SCOPE: Dolce & Gabbana Crystal Mesh Bra

Star POWER





Dolce & Gabbana mesh bra, $1,945, and choker, $1,275; 877-70-DGUSA.



From top: Mary J. Blige in 2000; Kim Kardashian in 2022



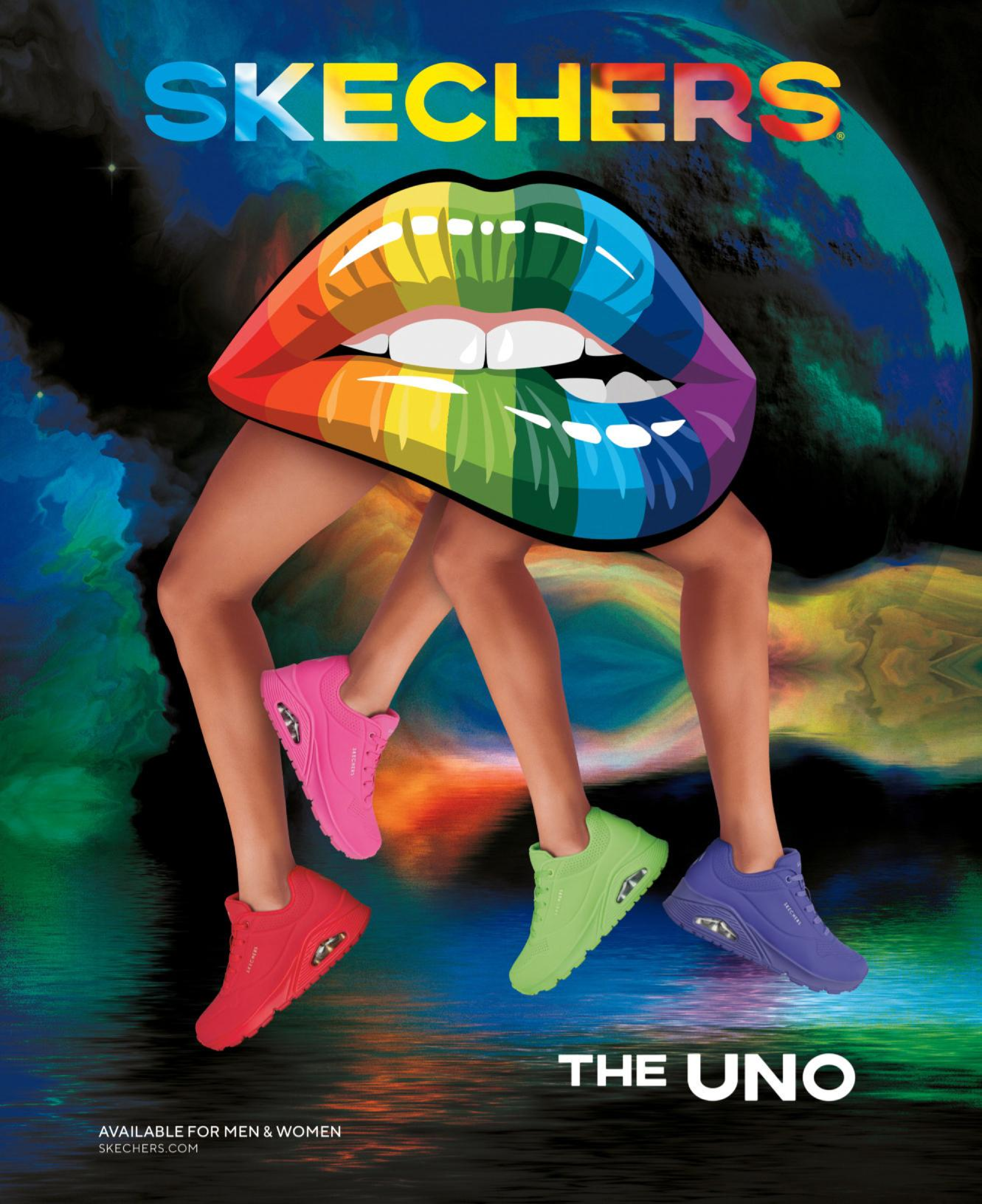
From top: Gisele Bündchen closes the Spring 2000 show; the Spring 2023 runway



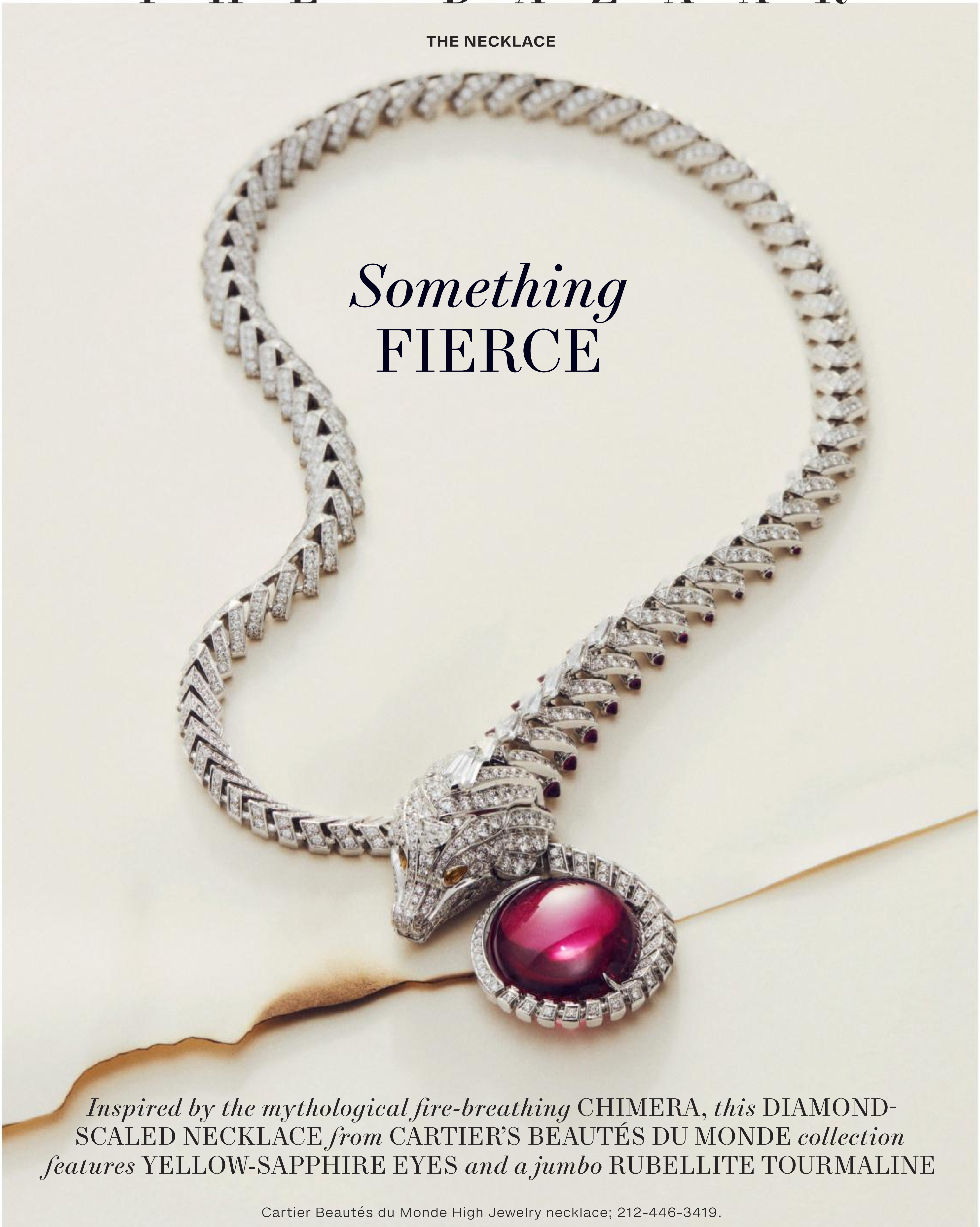
DOLCE & GABBANA'S SHINY, GLITTERY *turn-of-the-millennium* REVIVAL *for* SPRING

With the Y2K style-aissance in full bloom, one of the era's defining pieces is making a roaring return. Designers Domenico Dolce and Stefano Gabbana's crystal-mesh triangle bra made its debut in the Dolce & Gabbana Spring 2000 collection. Rendered in a variety of shimmering metallics with contrasting black adjustable straps, it appeared on the runway that season in more than 70 looks, styled underneath a procession of bandeau tops, sheer knits, and unbuttoned blouses. In one of the internet's first viral fashion moments, Gisele Bündchen wore one in the finale paired with a microskirt featuring an oversize diamanté buckle and leopard tights. Not long after, the silver version was spotted on singers Aaliyah and Mary J. Blige, who each styled it with hip-huggers and matching crystal-embellished belts and chokers, cementing the bra's place in the pop-cultural firmament. Now, more than two decades later, the designers have brought back the bra top for Spring 2023. It's part of a new collection that was inspired by the duo's 1990s and 2000s archives and created in collaboration with the quintessential 21st-century woman herself, Kim Kardashian, who wore the top with a large cross pendant and sequined trousers to her 42nd birthday last fall. On the runway this time around, Dolce & Gabbana styled it with baggy patchwork denim that had distressed detailing—a savvy update for the TikTok age, with a Gen Z–inspired ease. ARIANA MARSH

FASHION EDITOR: JACLYN ALEXANDRA COHEN. STILL LIFE: JAMIE CHUNG; MODEL IMAGE, BOTTOM: DANIEL JACKSON; MODEL: VIC CAYO; DOLCE & GABBANA SPRING 2000 RUNWAY: © BLOOMSBURY/LAUNCHMETRICS SPOTLIGHT; DOLCE & GABBANA SPRING 2023 RUNWAY: VICTOR VIRGILE/GAMMA-RAPHO VIA GETTY IMAGES; BLIGE: STEVE AZZARA/CORBIS VIA GETTY IMAGES; KARDASHIAN: DIGGZY/SHUTTERSTOCK


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GREET *the* SPRING SEASON *in* PASTEL TIGHTS *and coordinated* CHROME EXTRAS





Top left: JW Anderson bag, $990; shopBAZAAR.com. Celine by Hedi Slimane shoes, $990; celine.com. Falke tights, $43; falke.com. Ippolita ring, $295; ippolita.com. Top right: Jimmy Choo mini bag, $1,075; jimmychoo.com. Khaite heels, $880; shopBAZAAR.com. We Love Colors tights; welovecolors.com. Patricia Von Musulin ring, $2,500; Stanley Korshak, Dallas, 855-479-9539. Bottom right: Altuzarra bag, $1,595; shopBAZAAR.com. Altuzarra shoes; similar styles at altuzarra.com. Falke tights, $39; falke.com. Ippolita ring, $2,900; ippolita.com. Bottom left: Pierre Hardy mini bag, $945; pierrehardy.com. Courrèges pumps, $1,180; courreges.com. Falke tights, $43; falke.com. Sven Haugaard 1960s ring; $4,800; mahnazcollection.com.

PHOTOGRAPHS BY FUJIO EMURA



NOUVEL HERITAGE

THE WATCH



First BLUSH

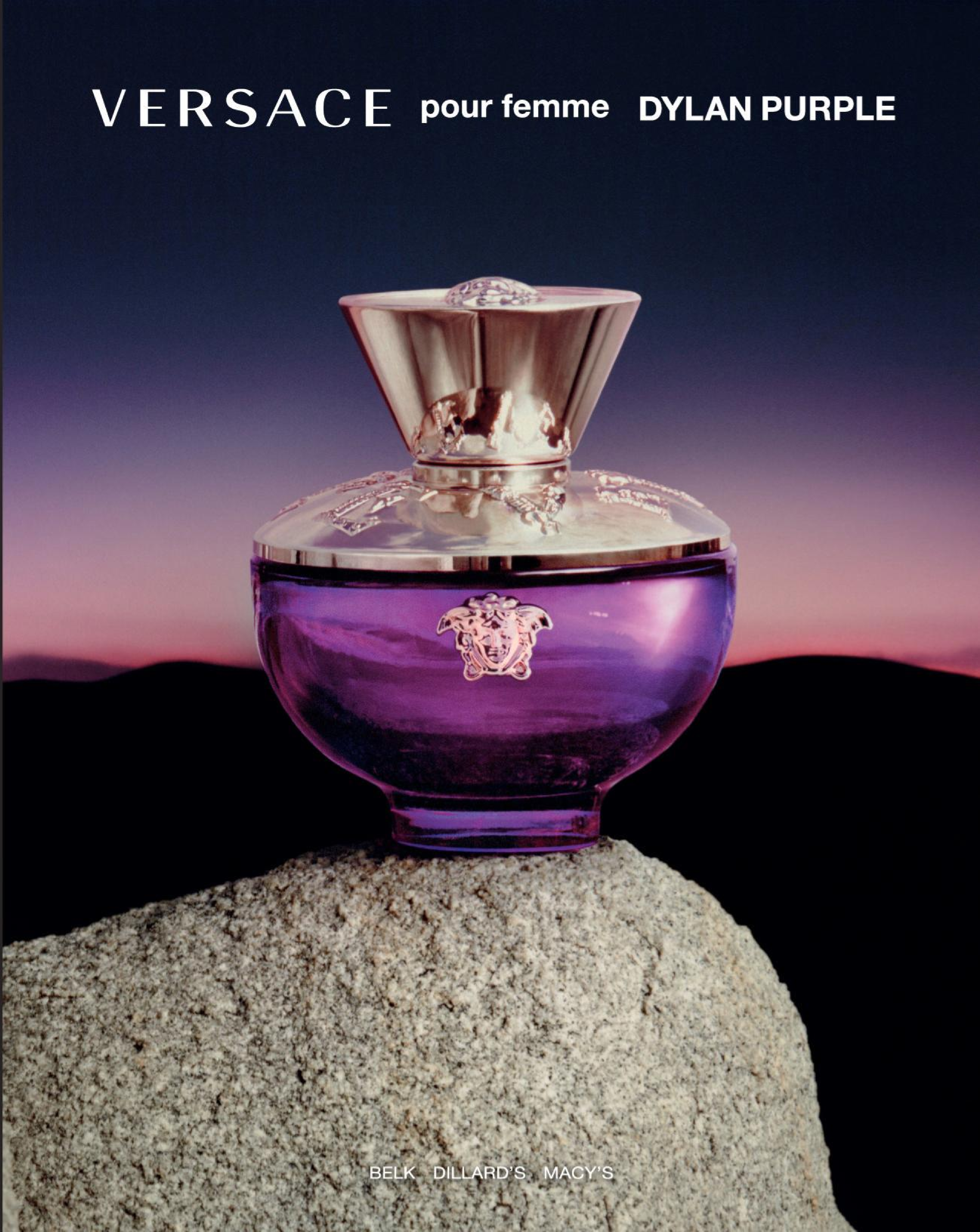
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VERSACE pour femme DYLAN PURPLE


VERSACE pour femme DYLAN PURPLE
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Singer SAMARA JOY *and pianist* ROBERT GLASPER *on making* JAZZ NOW

Jazz is inarguably one of the most influential, foundational, and revered musical genres, yet it's also one that has been relegated to the margins of mainstream culture over the past few decades. But at this year's Grammy Awards ceremony, vocalist Samara Joy and pianist, producer, and songwriter Robert Glasper—both classically trained jazz musicians—took home major awards for Best New Artist and Best R&B Album, respectively, dominating two categories that recognize what's new and innovative and pop. That the two are in the vanguard of modern jazz proves it is a genre that can change with the times and engage new audiences along the way.

Along with becoming the second jazz musician ever to win Best New Artist at the Grammys (Esperanza Spalding won in 2011), 23-year-old Joy also took home the award for Best Jazz Vocal Album for her sophomore album, *Linger Awhile*. Joy's wins are a testament not only to her prodigious vocal talents but also to her crucial role in the shifting music landscape. By putting her own spin on jazz classics and sharing them with the world on social media, she is drawing in a new generation of listeners who are being introduced to jazz for the first time by someone their own age.

Glasper is widely known for his cross-genre experimentation, working with artists in hip-hop, R&B, and neosoul. After cutting his teeth playing in jazz clubs in New York in the '90s, he went on to serve as the music director for Bilal, a close friend; as sophomores at New York's New School, the two toured internationally, opening for the likes of Common and Erykah Badu. In 2000, Glasper began hosting a weekly jam session called Hip Hop Meets Jazz, which would ultimately set the tone for the rest of his career. After releasing four successful solo jazz albums, he dropped his seminal record *Black Radio* in 2012, which took home the Grammy for Best R&B Album and featured performances by Bilal, Lupe Fiasco, Lalah Hathaway, Badu, and more. *Black Radio 2* followed the next year, as did gigs scoring the 2016 Miles Davis biopic *Miles Ahead* and the 2019 Emmy-winning documentary *The Apollo*. This year, Glasper took home his fifth Grammy, for his 2022 release *Black Radio III*, which featured tracks with Spalding, Q-Tip, Ty Dolla $ign, and many others.

Joy and Glasper recently connected to discuss their respective Grammy wins, the role of the church in their musical formations, and why the true tradition of jazz is all about embracing freedom.

ROBERT GLASPER: The world knows you now, Samara. You won two Grammy Awards, and you're the second jazz artist to ever win Best New Artist. Were you expecting it? What was your reaction?

SAMARA JOY: Going into it, I was like, "There's 10 of us [who were nominated]. Everybody's pretty much more famous than I am, so I don't know if I'm going to get this." When I won the first one earlier in the day, I was *Color Purple* sobbing. I was like, "I'm retreating. I'm going back into the cave. Nobody should ever see me like this ever again." But for the second one, I was with my little brother; he was my date. They had just done the 50 years of hip-hop tribute, so I was having fun. When I could feel the category getting closer, I started getting a little nervous. I held my brother's hand and I closed my eyes. And when [presenter] Olivia Rodrigo announced that I'd won, I was like, "No freaking way, bro." When I tell you my jaw dropped … I'm standing here giving a speech, and I'm like, "I ain't got nothing right now." Adele is right here and Pharrell is over here, Future, freaking Beyoncé and Jay-Z. I didn't know what to say. But that was such a moment. I'm never going to forget that for the rest of my life.

RG: When I won my first Grammy, I put thank-yous in my phone, and when I got up to the stage, I forgot my code.

SJ: Oh my God. And now what? You got a shelf of them probably.

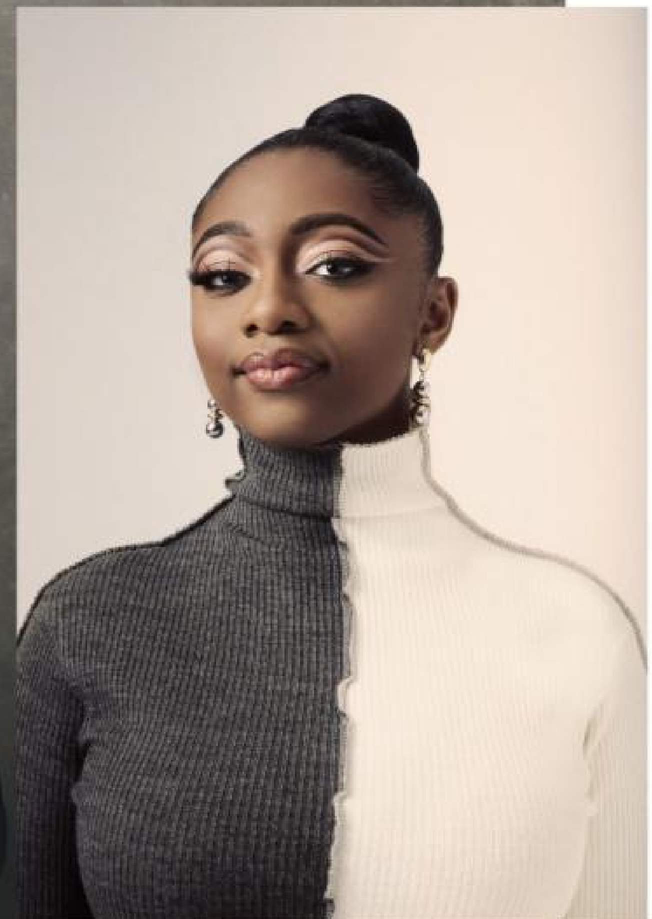
RG: I have five, and they're spread around to family members. At first, I had them under my bed, and then I gave some away for Christmas. My dad loves it. When I gave my dad a Grammy, he took that joint to the gas station, to the store. He would send me pictures of random people at the gas station holding the Grammy.

SJ: I love that. I know we both come from gospel families. You know Brentwood Baptist Church in Houston? My grandfather sang at that church maybe about 10 years ago. ➤

TEXT BY ARIANA MARSH



“*I am* AWARE
I’m DOPE, *let me be* CLEAR. *I’m aware, but I’m not* EGOTISTICAL.”
ROBERT GLASPER





“*I’m 23 in 2023, so I* CAN’T *necessarily* COPY *the singers I* ADMIRE *word for* WORD *or note for* NOTE.”
SAMARA JOY

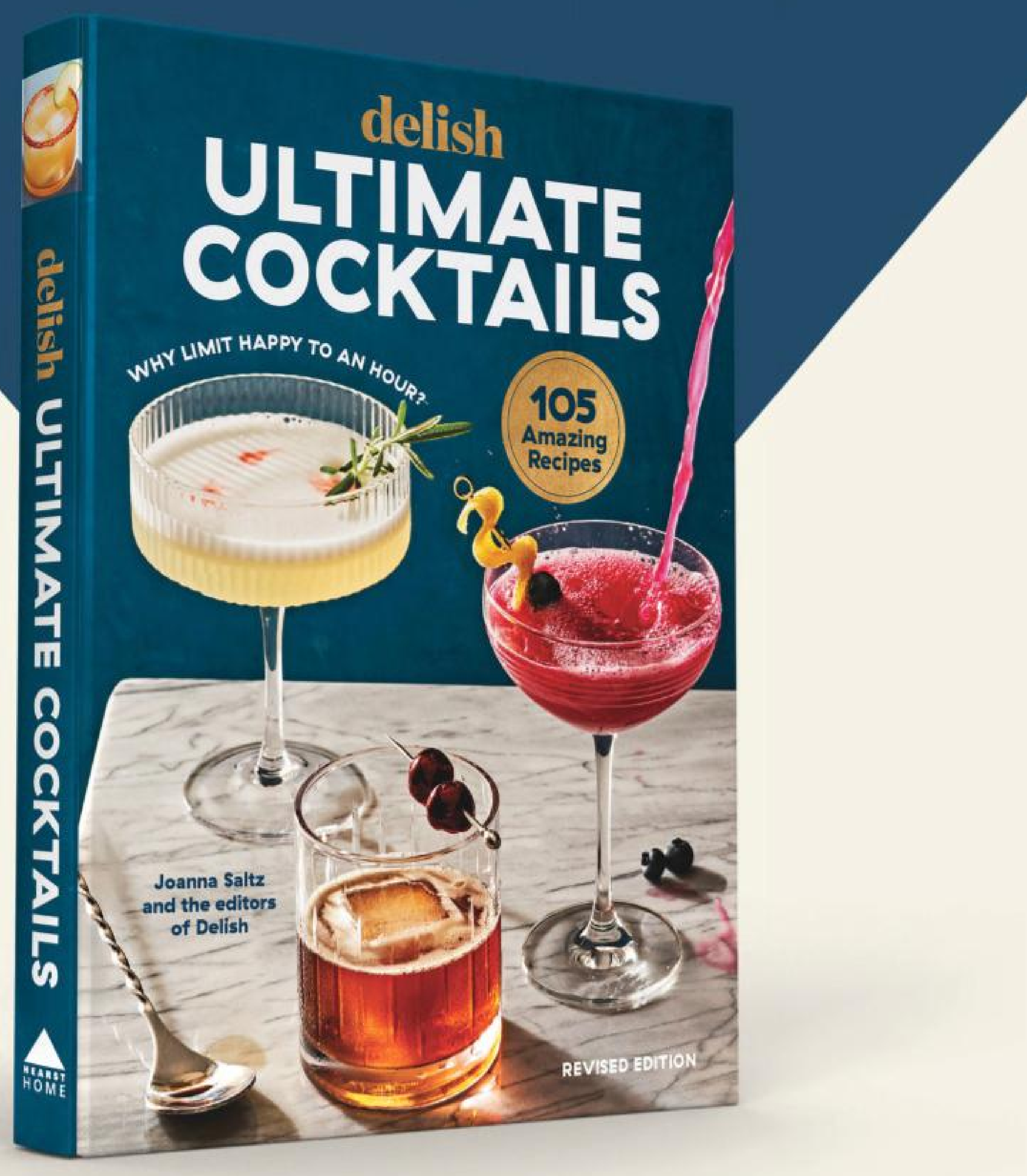
GLASPER: JESSE LIROLA; JOY: MEREDITH TRUAX

RG: I played drums at Brentwood when I was six for the youth choir. We left when my mom got a job as the music director for another very, very small church. The smaller church had a broken organ in the corner, so during service they would let me mess around on it, and I just progressively got better. I played at that church until I was about 16. Then I got really good, and I was like, "Okay, I need to go somewhere and get paid." So I went back to Brentwood and also played at a Catholic church around the corner and at a Seventh-day Adventist church.
SJ: Wow. So you was working.
RG: For me, playing in church taught me how to be a music director. You're directing choirs; you're directing the band. You're literally learning how to produce on the job, and you don't even realize it. Even when you're supplying the music for a church service, you're scoring the service. On top of that, you are preparing yourself to be onstage because you're used to playing in front of hundreds, maybe thousands, of people every week.
SJ: I didn't really start singing in church until I was 15 or 16. My family became members of a World Changers megachurch in the Bronx, and I joined the choir and became a worship leader. I learned so much about fellowship. You have to do something to invite people in for a collective experience. I think that helped me develop my voice, develop my confidence, and prepare me for what was to come when I went to college for jazz studies at the State University of New York at Purchase.
RG: What types of music were you engaging with when you were younger?
SJ: I had an iPod that my uncle gave me. I was listening to George Duke. I was listening to Stevie Wonder. I remember listening to Luther Vandross a lot. The Brothers Johnson and Michael McDonald. My dad is a bass player, so he would either be working on his own music or he would be playing music as he was cooking.
RG: Let me talk about your pops for a second. There was this Luther Vandross challenge on Instagram, so I went and checked some videos out because I love Luther. I'm going through the videos, and your dad slayed everybody. I didn't know he was your dad. I DMed him, and I was like, "Yo, you're super dope." He hit me back like, "Yo, thanks, maestro." He didn't even say anything about you, and fast-forward, I see you on IG with him. I was like, "Oh, shoot. This is crazy." You had no choice but to be dope.
SJ: He toured with Andraé Crouch for a little bit. Your mentor is Herbie Hancock. What's the most important lesson you learned from him?
RG: I remember once he said, "People have to realize that you're a person first. Music is what you do. Your job is your job, but that's not who you are." We were talking about how so many people have these egos and feel like they can treat people a certain way because they've reached a certain amount of fame or stature. But overnight, you can lose that. Once your gift is gone, all you're left with is who you are. I've always been the same. And I think that's worked for me in my career because I love to work with other artists. And part of the reason why I like to do that and why people like to work with me is because of our personalities; we get along, and it's fun, it's cool. I am aware I'm dope, let me be clear. I'm aware, but I'm not egotistical.
SJ: I love that.
RG: Tell me about your approach to adapting songs by vocal greats like Sarah Vaughan and Carmen McRae and making them feel like your own.
SJ: Going to SUNY Purchase was really my first exposure to both of those singers. I was so unfamiliar with jazz at that time. So when I was learning the repertoire for school, I tried to immerse myself in the sound. As I started getting into Betty Carter and Abbey Lincoln, I realized that as much as I can try, I can't sound like them and I can't mimic their artistry. I started to be like, "Okay, let's just go right down to the bare bones, to the melody. Let me sing it and see what ideas come out based on that foundation." I copied, and now I'm trying to be freer, because whenever I'm presenting a show, I'm like, "All these people came to see me. I don't want to make a mistake." I want to sing a song and not branch out too much, but the mistakes and the reaching, that's where the music is made.
RG: That's one thing I learned from Herbie too. He's like, "If you just play things that are just comfortable all the time, that's the level you'll be at." You can't stumble across greatness by accident. You have to make mistakes. You have to be fearless. It takes courage to really, truly be in the moment. Freedom takes courage. And if you don't have the freedom, then you can't go to the next level.
SJ: I think sometimes for jazz vocalists, it's either you try to copy Sarah [Vaughan] and Ella [Fitzgerald] to a T or you don't know what jazz sounds like at all. I'm hoping to be in the middle of that; I'm 23 in 2023, so I can't necessarily copy the singers I admire word for word or note for note.
RG: Absolutely. A lot of the time, it feels like jazz vocals have been frozen in time. I'm like, where are the lyrics that speak to 2023? Ella was influenced in her time period, Betty Carter was influenced in her time period, Carmen McRae in hers. If any of those jazz singers came back today, they wouldn't want to hear somebody sounding exactly like them. That's not what they died for. We have to be present in order to make history. Know the history, understand it, learn from it, but don't be held back by it. **HB**

> *"Whenever I'm* PRESENTING *a* SHOW *...I want to sing a* SONG *and not* BRANCH OUT *too much, but the* MISTAKES *and the* REACHING, *that's where the* MUSIC *is* MADE.*"* SAMARA JOY

> *"You can't* STUMBLE *across* GREATNESS *by* ACCIDENT. *You have to* MAKE MISTAKES. *You have to be* FEARLESS.*"* ROBERT GLASPER

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ESSAY

I LIKE *It!*

SAMANTHA IRBY *used to be* ASHAMED *of her* "BASIC" TASTES—*until she realized the* POWER *in* EMBRACING *them*

I don't make a lot of goals because it's hard to do things that are different from what you are currently doing. It's also embarrassing when you fall short, especially when that shit is easy.

Drink more water? Can't do it. Go to bed earlier? But what about my shows? Give up sugar? Not possible. Save more money? But what about buying stuff? Learn a new skill? Where and also how and also with what brain? Get organized? But I love mess. Lose weight? Is there a pill for that, and if so can I take it in cheese like a dog? Eliminate bad habits? Who would I be without them? Have compassion for myself? But I'm a dumbass who sucks at everything and is unworthy of love.

I don't have a lot of coping mechanisms that aren't wholly self-destructive, but here is one good one that I will recommend: saying I like things that I like.

ONE OF THE TOOLS that people who are shitheads use to make people who are not feel like shit is the casual dismissal of things those people like. They say things in a way that makes you feel like you have to apologize for liking them, that puts you on the defensive, that sends you down an internal spiral, thinking, "Why do I like the dumb shit I like?" and questioning your entire life's history of tastes and choices, all because you had the nerve to…express enjoyment of something mundane.

Or the interaction can go something like this:

Me: I thought [name of innocuous movie] was good!

Them (feigning shock): You did? I thought it was sophomoric garbage with no character development and an implausible ending.

This is where they stop—a satisfied smugness spreading across their slimy face—and wait expectantly for you to conjure a defense for a movie you didn't make and have no emotional attachment to. Whenever this happens to me, my automatic reaction is to feel stupid and ashamed, like I should apologize for not understanding that a thing I enjoyed was poorly made or offensive to people who actually know what quality is.

I get embarrassed for being a person with basic tastes who doesn't interrogate things very deeply, a person who needs to be smacked in the face with the subliminal message because I will not suss it out for myself. Can someone explain *Parasite* to me, please?

The embarrassment usually leads to my second-guessing both myself and my interpretation of whatever it is we're talking about: "Oh, so what you're trying to say is that I'm not supposed to think *Mission: Impossible—Fallout* is intellectually stimulating and the greatest film of all time?" This then devolves into an even more embarrassing apology: "I'm so sorry for not understanding what 'good acting' is!" And that continues until I shrivel into a husk and die, vowing to never again publicly express joy or excitement.

SOME FRIEND OF MY WIFE'S said to me—who am I, a balding stand-up comic in 1987?—after using the dry cleaner I'd recommended a week before, "That strip mall where you told me to get my pants hemmed is so depressing. I can't believe you go there."

I leaned against my open front door, in a fraying hoodie and soiled pajama bottoms, blinking at her over my first Diet Coke of the day. What did she want from me? What was I supposed to say?

"I can't believe you go there!" she repeated, and it became clear to me that she wanted…an explanation. An apology.

Wanting to keep this early-morning interaction as brief as possible, my brain cycled through the possibilities of how to respond.

Imagine me saying, "I'm sorry that the home of Bill's Greeting Card Hut and Lucy's Luxury Lashes wasn't up to your exacting standards." But I didn't say anything, and she chuckled again, saying, "It's so ugly!" followed by an anticipative pause.

And I dunno, man, the smoothie spot is pretty good and the out-of-business DVD store is oddly comforting to me, so I arranged my face into something resembling cheerfulness and said, in my highest octave, "I like it!"

Gotcha, bitch.

I watched as she searched for something to say next, since I'd dodged the trap she'd set and whatever further insults she had prepared to hit me with. "I like it!" I chirped again.

"I like it! I like it a lot!"

I don't remember if I slammed the door in her face or kicked her backward down my cement steps, but what I do know is, that day a new person was born, an upgraded version of myself that no longer felt shamed by some smarty-pants making fun of the John Grisham novel poking out of my backpack.

I can't live in hell *and* make excuses for ravenously consuming a shitty reality show produced by a person I don't know personally on a network I am unaffiliated with. You can use "I like it!" (the exclamation point is necessary) any time freaks question a regular-ass thing you enjoy, and it'll swipe their legs out from under them every single time, and you can stand over their quivering body with your subpar tastes and laugh your face off.

Deploy it whenever you want, then sit back and watch judgmental friends splutter and try to choke out a response, because what people like that really want is to show off how much more cultured and evolved they are than you, and saying "I like it!" robs them of that opportunity. **HB**

From the book Quietly Hostile: Essays by Samantha Irby, *to be published on May 16 by Vintage Books, an imprint of the Knopf Doubleday Publishing Group, a division of Penguin Random House LLC. Copyright © 2023 by Samantha Irby.*

NINA CHANEL ABNEY, *UNTITLED*, 2016, CUT PAPER COLLAGE ON WOOD PANEL, 48 X 36 IN, © NINA CHANEL ABNEY, COURTESY THE ARTIST AND JACK SHAINMAN GALLERY, NEW YORK


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EDITED BY ALISON S. COHN

Fashion's NEW ORIGIN *Story*

CURIOUS *how your* CLOTHES *were* MADE? *There's now an* APP—*and new* CUTTING-EDGE BLOCKCHAIN TECHNOLOGY—*for that, which could* TRANSFORM *the concept of* LUXURY.

Clockwise from center: The sheep flock at ultrafine-merino-wool producer Pyrenees Park in Lexton, Australia; a farmer shaking out a fleece; drawing merino-wool fibers at the Loro Piana factory in Verrone, Italy; the finished Loro Piana crewneck sweater, $3,000, loropiana.com

THIS PAGE: COURTESY LORO PIANA; OPPOSITE PAGE: COURTESY THE BRANDS. FOR MORE SHOPPING INFORMATION, GO TO BAZAAR.COM/CREDITS.

DO YOU KNOW WHERE your sweater came from? If it's one of Loro Piana's cloud-soft merino-wool knits and you wave your iPhone over the label, a digital certificate will pop up on your screen that gives detailed information about the bucolic Australian or New Zealand sheep station where the ultrafine fibers were shorn and the factories in Italy's Piedmont industrial region where they were washed, scoured, carded, drawn, spun, woven, and dyed. You'll also learn that Loro Piana's proprietary merino wool, called the Gift of Kings, is the finest in the world—at 12 microns, it's less than one fifth the diameter of a human hair—and comes from just a handful of breeders who focus on pasture management and grazing practices that preserve biodiversity. While that may sound like a futuristic experience straight out of *Minority Report*, it relies on advanced technology you likely already use in your daily life: The data is encoded in a blockchain and shared with your mobile device via a QR code.

Loro Piana is just one of many luxury brands that are now harnessing the power of technology to meet the demands of an increasingly conscious wave of consumers who make purchasing decisions based on where things come from and the practices and processes involved in their production. "The brand has always paid attention to the environment and local communities," says Loro Piana's head of sustainability, Valentina Boffi. "And thanks to this system, we are now able to tell the unique story of every step of production."

The tech behind Loro Piana's enhanced transparency is courtesy the Aura Blockchain Consortium, a utopian-sounding—and seemingly unlikely—collaboration between rival luxury conglomerates that includes LVMH (Loro Piana's parent company), Richemont, Prada Group, and OTB. The coalition was formed in April 2021 as a way to fast-track a green application of blockchain technology to fashion. While the most common use case of blockchain for cryptocurrency mining has been critiqued for the amount of energy it requires, the Aura blockchain currently has only 24 computer nodes (compared with Bitcoin's 100,000) and runs on 100 percent clean energy. Aura brands are betting big that consumers will soon prioritize seeking out the same kinds of information when they're shopping for luxury goods that they already do when they're buying organic food or clean beauty products. "Today, you want to know what's in the food you eat, what's in your lipstick and face cream," says Aura Blockchain Consortium's general secretary, Daniela Ott. "I'm convinced that within three years, you'll expect the same from fashion."

Blockchain verification can also serve as an immutable certificate of authenticity and help keep luxury products in circulation for years to come. Over the past nine months, a slew of Aura-verified products has begun to arrive in stores, including Louis Vuitton LV Diamonds fine jewelry featuring conflict-free stones cut and polished in Belgium or India, Maison Margiela Recicla refurbished leather handbags, and Prada Eternal Gold recycled-gold bijoux.











From top: A Chloé Vertical tote bag with its digital certificate; Louis Vuitton LV Diamonds stud earrings, louisvuitton.com; Stella McCartney T-shirt, $350, stellamccartney.com; Prada Fine Jewelry Eternal Gold bracelet, prada.com; a FibreTrace device scanning regenerative cotton

Aura isn't the only player in traceability technology. The Chloé Vertical project, which debuted on the Chloé Spring 2023 runway, uses a blockchain called EON to track natural materials from field to fashion show. They include linen sourced from the French agricultural cooperative Terre de Lin and wool supplied by creative director Gabriela Hearst's own family ranch in Uruguay. Stella McCartney's Spring 2023 collection features a cheeky Snog-a-Log graphic tee made from a climate-positive, blockchain-verified cotton grown in Turkey using regenerative practices that allow the farm to capture and store more carbon in the soil than it emits.

Blockchain traceability often relies on a QR code or contactless chip being sewn into a garment. But the Sydney start-up FibreTrace has developed a way to make the fibers themselves traceable. A luminescent tracking pigment made from rare-earth minerals is mixed into batches of regenerative cotton or wool. The resulting fabric can be scanned to confirm its origin. FibreTrace's nanotechnology-based approach, currently used by local B Corp–certified label Maggie Marilyn, is set to be adopted by global luxury players in the coming months.

In shopping more responsibly, knowledge is power, and the hope is that increased traceability will allow more of that power to reside in the hands of the consumer. **HB**

N E W S

FASHION AND CULTURE

PÉRO X JONATHAN COHEN Péro's Aneeth Arora and New York designer Jonathan Cohen have joined forces for an artful array of jean jackets made from dead-stock denim, with embroidery done using remnant fabric and hand-painted detailing.





GEM DIOR The name of the house of J'adore's latest fine-jewelry collection is a riff on the French term *j'aime* ("I like")—an apt moniker for Dior's covetable genderless range, which comprises seven rings and seven bracelets in white, rose, and yellow gold, with semi-pavé or all-diamond finishes.

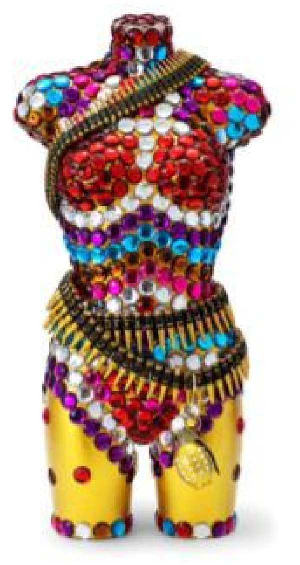




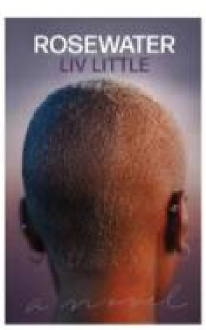
Clockwise from top left: Péro x Jonathan Cohen jacket, $4,500; jonathancohenstudio.com. Dior Fine Jewelry Gem Dior bracelets; 800-929-DIOR. Morphew Ateliér shawl; morphewworld.com.

***BURBERRY*, BY ALEXANDER FURY** As designer Daniel Lee ushers in a new era at Burberry, this monograph takes stock of the rich history of the 167-year-old London label, which made the belted gabardine trench coat and the signature Burberry check staples of British style. *(Assouline)*

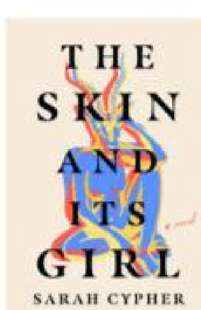
MORPHEW ATELIÉR The Miami Beach vintage shop's new in-house line features bricolages of styles and decades, like a cocoon wrap fashioned from a fringed art-deco piano shawl and 1970s ribbon, finished with a 1940s-era gold clasp.



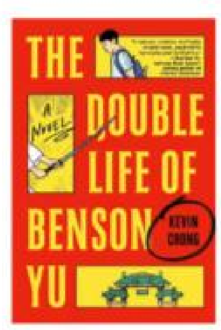
"WOMEN DEFINING WOMEN" On April 23, the Los Angeles County Museum of Art will unveil a survey of 75 works by 42 contemporary female artists, such as Shirin Neshat, Hayv Kahraman, Shahzia Sikander, Mandy El-Sayegh, and the late Laila Shawa (left), who inhabit or have roots in Islamic societies in the Middle East, Africa, and Asia and make art that gives voice to women's issues and challenges persistent stereotypes.



***ROSEWATER*, BY LIV LITTLE** Little's debut centers on a 20-something aspiring poet, Elsie, who is estranged from her family and works at her local London gay bar. When she's evicted for being late on rent, Elsie has no one to turn to but her childhood best friend, Juliet, who graciously lets her stay in her spare room. The two pass the time watching *Drag Race* and smoking on the balcony, and Elsie begins to feel a sense of relief and companionship she hasn't felt for years. As their friendship deepens, she wonders if it might be something more. *(Get Lifted Books)*



***THE SKIN AND ITS GIRL*, BY SARAH CYPHER** The protagonist of Cypher's first novel, a young queer Palestinian American woman named Betty Rummani, was born in the Pacific Northwest on the same day in 2002 as her family's centuries-old factory on the West Bank was destroyed in an Israeli airstrike. Her skin is the same shade of cobalt as the factory's soap bars. After decades of struggling to fit in, Betty returns to her ancestral homeland and discovers her late aunt's notebooks, which offer important insight into her identity—and a shocking revelation. *(Ballantine Books)*



***THE DOUBLE LIFE OF BENSON YU*, BY KEVIN CHONG** In 1980s Chinatown, 12-year-old Benny lives with his sick grandmother. When she's hospitalized, he's taken in by an eccentric neighbor who believes himself to be a reincarnated samurai. But Benny's narrative actually turns out to be a story written by a comic-book author named Yu. As Yu attempts to finish Benny's story, dark experiences from his own past begin to infiltrate the tale as he is finally forced to confront the demons he's long tried to ignore. *(Atria Books)* **HB**

BRACELETS: RICHARD MAJCHRZAK/STUDIO D; CLOTHING: COURTESY THE BRANDS; *BURBERRY* BOOK: COURTESY BURBERRY; ARTWORK: LAILA SHAWA, *DISPOSABLE BODIES (SHAHRAZAD #4)*, 2012, LOS ANGELES COUNTY MUSEUM OF ART, GIFT OF THE 2022 COLLECTORS COMMITTEE WITH ADDITIONAL FUNDS PROVIDED BY ARUN BOHRA & ASHITA SHAH-BOHRA AND AFSHAN A. LAKHA, © LAILA SHAWA, PHOTO © MUSEUM ASSOCIATES/LACMA; ALL OTHER BOOKS: COURTESY THE PUBLISHERS. FOR MORE SHOPPING INFORMATION, GO TO BAZAAR.COM/CREDITS.

THE EYE HAS TO TRAVEL

PLUNGE *Power*



From top: The grounds of KAI Yufuin, Japan; hammam at Spa Royal Mansour, Marrakech; oceanside geothermal lagoon at Sky Lagoon, Iceland; Moroccan hammam at World Spa in Brooklyn; saltwater pool at Gurney's Montauk Resort; rooftop heated pool at Vestkantbadet, Oslo

FROM TOP: HOSHINO RESORTS; ROYAL MANSOUR; SKY LAGOON BY PURSUIT; BRIAN BERKOWITZ; COURTESY GURNEY'S RESORTS; FRANCISCO NOGUEIRA

Traditional BATHS, HAMMAMS, *and* STEAMS *around the* GLOBE *are being* MODERNIZED *and* REVAMPED *as* ONE-OF-A-KIND EXPERIENCES

Long before LED therapy and 24-karat-gold facials, wellness often focused on rituals of water and heat in hot springs and sweat lodges. Buddhist monks popularized the concept of soaking in hot water in Japan when they arrived there in the sixth century. The word *spa* itself is an acronym for the Latin term "*sanus per aqua,*" which translates to "health through water." The ancient Mayans and Aztecs would perform both healing and cleansing ceremonies in the steam of a *temazcal,* often a dome-roofed structure made of stone or mud brick. And as much as these customs were about individual well-being, they were also about social health—providing spaces for connecting as a community.

Thermal baths, saunas, soaks, and hammams are still part of daily life around the globe. These practices—and the architecture around them—are being not only modernized but in some cases supersized and reimagined in unexpected locations. The white-marble hammam at **Spa Royal Mansour** in Marrakech, Morocco, is one of the most spectacular, more traditional examples, and the spa's ornate lobby features lacelike Moorish musharabieh panels. The **Sky Lagoon** geothermal spa just outside Reykjavik, Iceland, is a smaller, more intimate alternative to the touristy Blue Lagoon. In New York, the recently renovated **Gurney's Montauk Resort** in the Hamptons includes the 30,000-square-foot Seawater Spa, while deep in Brooklyn, the new 50,000-square-foot **World Spa** complex offers a range of cultural experiences, including Eastern European *banyas,* Finnish saunas, Japanese *onsen,* Turkish and Moroccan hammams, and Himalayan salt therapy.

Both locals and visitors to Oslo are flocking to the newly reopened **Vestkantbadet,** one of Norway's last remaining public baths, which has recently been pristinely restored to its former art-deco glory. Located within the luxurious Sommerro hotel, the complex features a historic indoor pool with opulent mosaics as well as the original Roman bath, which has been converted into a space for a cold-plunge pool and an infrared sauna.

In Japan, there is no end of *onsen ryokan,* traditional inns surrounding the country's ample hot springs, but when Kengo Kuma designs one, as he has done on the island of Kyushu, the legendary architect takes the tradition to a modern art form. Kuma's latest *onsen* project, **KAI Yufuin,** owned by the prestigious Hoshino Resorts, sports minimalist bungalows and steaming pools set among terraced rice fields in rural Yufuin, with dramatic views of Mount Yufu.

And at **Habitas**'s new property in the countryside surrounding San Miguel de Allende, Mexico, the Habitas Social Club embraces the site's natural hot springs and offers *temazcal* sweat-lodge ceremonies to encourage connection among guests. **HB**

TEXT BY GISELA WILLIAMS


NEXXUS
SALON CRAFTED PROTEIN BLENDS
NEXXUS
UNBREAKABLE CARE
ANTI-BREAKAGE SHAMPOO • SHAMPOOING ANTI-CASSURES
PROTEINFUSION
400 mL e 13.5 US FL OZ
NEXXUS
UNBREAKABLE CARE
THICKENING CONDITIONER • REVITALISANT ÉPAISSISSANT
PROTEINFUSION
400 mL e 13.5 US FL OZ
GET STRONGER, FULLER, THICKER-LOOKING HAIR WITH UP TO 97% LESS BREAKAGE*
*VS. NON-CONDITIONING SHAMPOO
NEW UNBREAKABLE CARE
PROTEINFUSION BLEND WITH KERATIN, COLLAGEN AND BIOTIN.
SEE THE SCIENCE
before
after*
*with continued use

THE ART AND SCIENCE OF LOOKING AND FEELING YOUR BEST



The RED *Lip* EFFECT

RED LIPSTICK is POWERFUL, PROVOCATIVE, and DEEPLY PERSONAL. Here, how (and why) a SWIPE of SCARLET remains as TIMELESS as ever.

Dries Van Noten blazer, $1,260, and blouse, $550; driesvannoten.com.
Chanel Rouge Allure Velvet lipstick in Rouge Charnel ($45).

FASHION EDITOR: MIGUEL ENAMORADO. MODEL: ANNE V; HAIR: TSUKI FOR REDKEN; MAKEUP: MARCELO GUTIERREZ FOR DIOR BEAUTY; CASTING: ANITA BITTON AT THE ESTABLISHMENT

TEXT BY EMILY LISTFIELD / PHOTOGRAPHS BY LOUISE & MARIA THORNFELDT

THE RED-LIP EFFECT

I was sitting in a movie theater next to my mother when, as the lights were about to go down, she turned to me and said, “Don’t you want to put on a little lipstick?” She didn’t mean just any lipstick. She meant red. Bright, bold red.

My mother had an almost religious belief in the power of red lipstick to alter your life. Growing up poor in the Bronx with deaf parents who didn’t speak English or know any sign language, she had to advocate for her family from a very early age. She grappled with government agencies, teachers, and landlords on her own and had to exude confidence to ensure she was seen and heard. By the time she was 16, she had a ritual: She squared her shoulders, applied a deep-red lipstick, and stepped out into the world. She wore red lipstick when she went to work right after high school and while she took night classes, determined to get an education. Eventually, she married and traveled the globe, but red lipstick remained her talisman, a signal to herself and the world that she was worthy of attention. And when, in her 60s, she went in for cataract surgery, she painted her lips before being wheeled away, certain the doctors would pay extra care. The first thing she said in recovery: “All the nurses love my lipstick.”

My mother knew instinctively what numerous researchers have shown. One influential study published in *Cogent Psychology* in 2017 discovered that women who wore makeup scored higher on a test, confirming a connection between using cosmetics and better cognitive performance. “The symbolism you attach to items like red lipstick can change how you experience the world,” says Samantha Boardman, a New York psychiatrist and author of *Everyday Vitality*. “It falls under the umbrella of power posing. The act of putting it on penetrates your sense of confidence and competence. It changes how you feel, which can change how people react to you and thus reaffirms your choice.”

Throughout history, women have chosen red lipstick as a way to signal their power. “Using red will affect your mood, sense of mastery, and agency,” says evolutionary psychologist Julia Robertson, a senior lecturer at Buckinghamshire New University in the U.K. and coauthor of the study “Behind the Façade: Motivations for Cosmetic Usage by Women.” “The color red can have a profound psychological impact on both the user and the observer. It says, ‘I am powerful, strong, and vibrant.’ ”

Cleopatra was said to have mixed red lip tints from crushed beetles. Suffragettes wore red lipstick as part of their uniform. And during World War II, servicewomen were issued a tube of Elizabeth Arden’s Montezuma Red in their military kits.

> “RED LIPSTICK *means* NO MORE HIDING,” *says Alex Klein.* “*It’s about* GOING AFTER *what you want and* CREATING MOMENTS *of* ACTION, IMPACT, *and* COURAGE.”

As with so much of history, however, the story of red lipstick is fraught with inequity. The suffragette movement and the military in the 1940s were largely segregated. For women of color during that period, wearing red lipstick could mean running the risk of drawing unwanted attention.

“While I don’t think we have fully arrived, I do think things have improved,” says Alex Klein, who launched the company WYRL (Wear Your Red Lips) Beauty with three red lipsticks that work for all skin tones. “As a Black woman, my aha moment came from saying no to the idea that wearing red lipstick was unsafe or would send the wrong signal. Red lipstick means no more hiding. It’s about going after what you want and creating moments of action, impact, and courage.”

Makeup artist Carolina Gonzalez, who works with Gigi Hadid and Alessandra Ambrosio, opts for red lipstick when she wants her clients to be noticed. And while Hollywood stars of yore, from Marilyn Monroe to Hedy Lamarr, turned to red lipstick for sex appeal, Gonzalez says wearing the color today “is more about owning the room.” Her pick: Armani Beauty’s Lip Power in 400. “It’s the perfect universal red shade for anyone and everyone.”

Other notable women who’ve employed the power of red: Rihanna, who owned the stage at this year’s Super Bowl halftime show in Fenty Beauty’s the MVP; Taylor Swift, who tours in her signature Nars Dragon Girl; the late singer Selena Quintanilla, who sang Tejano songs through brick-red lips; actress Tracee Ellis Ross, who is loyal to M.A.C’s iconic Ruby Woo; and Representative Alexandria Ocasio-Cortez, who speaks truth to power in Stila’s shade Beso.

Even women who prefer a more understated look can harness a hint of red’s boldness. Bobbi Brown, founder of her eponymous beauty line and more recently Jones Road Beauty, is responsible for one of the most memorable lip looks of the ’90s. “Carolyn Bessette Kennedy was by far the chicest, coolest, most inspirational dresser I knew, but she didn’t really wear makeup,” she says. “When we first met, I was studying old movie stars and wanted to do a red lip in a toned-down way. Ruby Stain was the result, and Carolyn loved it. It became her trademark shade.”

My mother continued to wear red lipstick her entire adult life. After a series of falls immobilized her, she spent her last months in a rehab center on Manhattan’s Upper East Side. Though she was down to 95 pounds and could no longer walk, she insisted on wearing lipstick to the center’s gym every day for physical therapy.

On the morning I got the call that she had died, I raced uptown. When I got to my mother’s room, the physical therapists were gathered by her bed. They told me how they admired my mother’s fierce optimism and felt honored that she put on lipstick to see them every day. When they left and my cousin Jimmy and I were alone with my mother, waiting for my daughter to arrive, he turned to me and said, “We have to send her out with her lipstick on.” And so we did.

Later that week, at my mother’s shiva, her friends laughed and traded stories about her determination, resilience, and gift for reinvention. As they left, I encouraged each to take a tube from a silver bowl filled with red lipsticks. HB

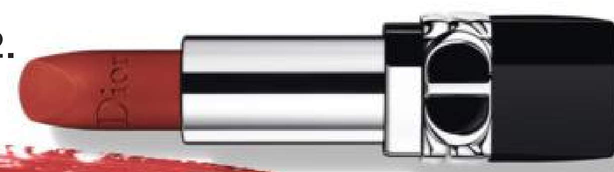
OPPOSITE PAGE, CENTER: LOUISE & MARIA THORNFELDT; FASHION EDITOR: MIGUEL ENAMORADO; MODEL: ANNE V; HAIR: TSUKI FOR REDKEN; MAKEUP: MARCELO GUTIERREZ FOR DIOR BEAUTY; CASTING: ANITA BITTON AT THE ESTABLISHMENT; VINTAGE IMAGES, CLOCKWISE FROM TOP LEFT: KEN FLOREY SUFFRAGE COLLECTION/GADO/GETTY IMAGES; DE AGOSTINI/GETTY IMAGES; CORBIS VIA GETTY IMAGES; COURTESY NATIONAL ARCHIVES/GETTY IMAGES; BOTTOM ROW, FROM LEFT: KEVIN MAZUR/GETTY IMAGES FOR ROC NATION; JEFF KRAVITZ/FILMMAGIC; VINNIE ZUFFANTE/GETTY IMAGES; ARTURO HOLMES/WIREIMAGE; SOPA IMAGES LIMITED/ALAMY STOCK PHOTO; STILL LIFE: COURTESY THE BRANDS. = BUY ON SHOPBAZAAR.COM





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2.



3.



WELL RED These lip colors project confidence with one swipe. 1. Stila Stay All Day Liquid Lipstick in Beso ($24). 2. Dior Rouge Dior lipstick in 999 ($45, SBZ). 3. Valde Ritual Creamy Satin Lipstick in Ebullience ($40). 4. Armani Beauty Lip Power Lipstick in 400 ($45, SBZ). 5. Guerlain Rouge G Red Orchid Lipstick in Red Ballerina ($36, SBZ). 6. Fenty Beauty Stunna Lip Paint in Uncensored ($26). 7. Bésame Crimson Cream Rouge ($24). 8. Nars Velvet Matte Lip Pencil in Dragon Girl ($27, SBZ). 9. M.A.C Retro Matte Lipstick in Ruby Woo ($21). 10. Clé de Peau Beauté Cream Rouge Shine in Legend of Rouge ($50, SBZ). 11. Bobbi Brown Crushed Lip Color in Ruby ($32, SBZ). 12. L'Oréal Paris Colour Riche Intense Volume Matte Lipstick in Le Rouge Avant-Garde ($13.99).



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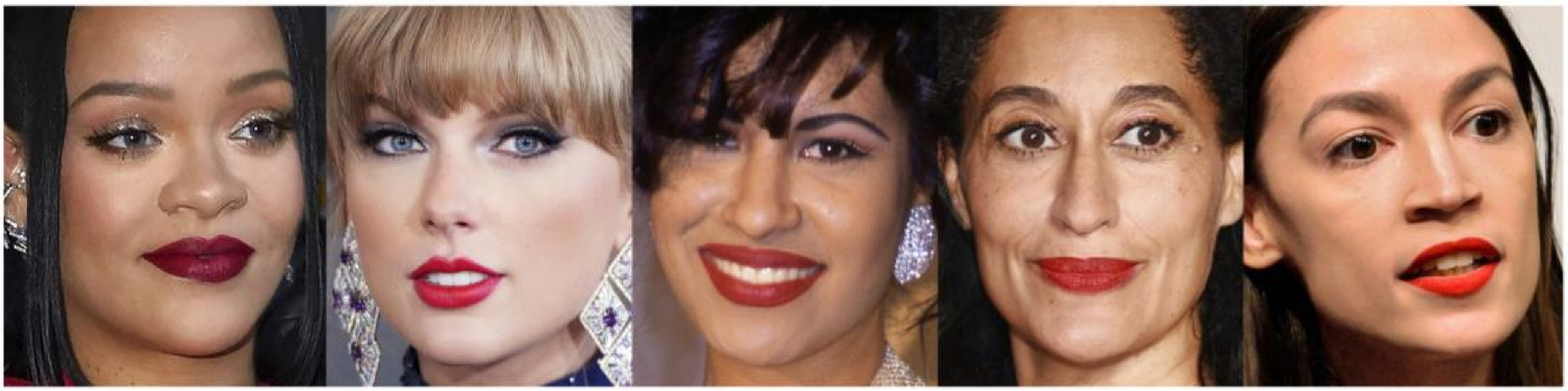




12. 11. 10. 9. 8. 7.



Above, clockwise from left: A World War II poster featuring Rosie the Riveter; a suffragette on a 1920 cover of *The Woman Citizen;* a painting of Cleopatra with a red lip; Marilyn Monroe, who notably wore Bésame's red lipsticks. Below, from left: Rihanna at the 2023 Super Bowl halftime show; Taylor Swift at the 2023 Grammy Awards; Selena Quintanilla at the 1994 Grammy Awards; Tracee Ellis Ross at the Clooney Foundation for Justice Albie Awards in 2022; Alexandria Ocasio-Cortez at the National Action Network National Convention in 2019. Center: Miu Miu dress, $3,900; miumiu.com.



FRAGRANCE TREND

SCENT *Therapy*

CALM DOWN, IMPROVE FOCUS, FEEL CHEERIER—in a single spritz. How FRAGRANCE makers are using the SCIENCE of SCENT to impact our MIND and EMOTIONS.

The beauty industry's on a health kick, and fragrance brands are angling to get in on the act. Aromatherapy, which uses essential oils to impact mood, was just the beginning. "We've moved on to aromachology," says Céline Manetta, a senior consumer-science manager at fragrance powerhouse International Flavors & Fragrances Inc. (IFF), referring to the scientific study of the effect of odors on human behavior and emotion. The emerging category of functional fragrances claims to soothe nerves, boost focus, and more.

"Smell is the only sense with a direct connection to the amygdala-hippocampal complex in the brain," says Rachel Herz, a neuroscientist and adjunct assistant professor in the department of psychiatry and human behavior at Brown University. Scent activates neurons in the olfactory bulbs, which sit behind the nose and act like extensions of the brain. Then scent information travels through the emotion-processing amygdala and enters our cerebral cortex, where associations and decisions are made.





BLENDS WITH BENEFITS These fragrance bottles feature functional notes backed by neuroscience (and they smell great too). Clockwise from top: The Nue Co. Forest Lungs ($95), House of Bō El Sireno ($365), Vyrao the Sixth ($220), Nette Thé Vanille ($120), Jo Malone Moonlit Camomile ($155), Estée Lauder Infinite Sky ($100).

CENTER: ELENA IV-SKAYA/BLAUBLUT-EDITION.COM; STILL LIFE: COURTESY THE BRANDS

Two of the biggest fragrance companies, Firmenich and IFF, have launched programs that combine neuroscience, consumer data, and artificial intelligence to assist in-house perfumers and outside brands develop functional blends. One of the first to use IFF's program is Nette, a candle and fragrance company. Its new scent Thé Vanille promises a confidence boost with clinically studied ingredients like vanilla, pink pepper, and cardamom.

Other brands leading the charge include the Nue Co., which launched its first functional fragrance in 2017 and uses well-studied stress-reducing notes like vetiver and pine in its Forest Lungs scent, and Vyrao, which also worked with IFF to develop the Sixth, a fragrance infused with cypress and patchouli oil that's said to "tune out the noise of everyday life like one would during meditation," says Vyrao founder Yasmin Sewell.

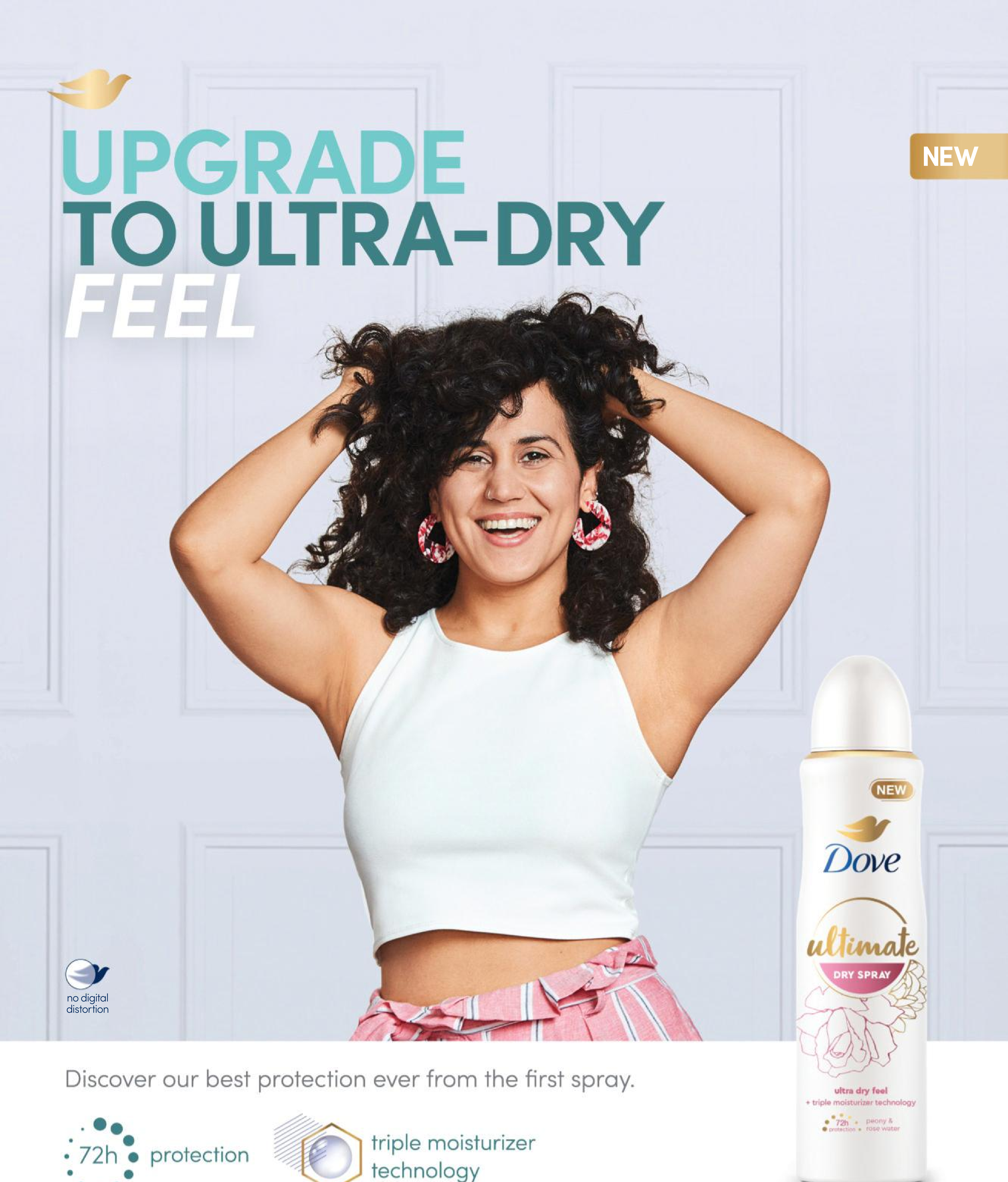
Not all brands are using aromachology to create new scents. YSL Beauty is partnering with bioinformatics company Emotiv to offer customers fragrance suggestions based on brain activity measured by an electroencephalogram (EEG) headset. As you sniff, the tool tracks which notes trigger strong responses. The smell of coffee, for example, may trigger increased focus and alertness by recalling experiences of the drink itself. Therefore, YSL's Black Opium Eau de Parfum Extreme, laced with coffee beans, may be a good option on a day of meetings.

Estée Lauder's Luxury Fragrance collection, released in 2021, uses aromachology by indicating the emotions each blend is intended to evoke. (For example, Infinite Sky is said to elicit feelings of confidence.) And consumers can become their own aromachologists by looking for specific notes, like the calming chamomile and white musk in Jo Malone's Moonlit Camomile or the relaxing marine kelp and lavender in House of Bō's El Sireno.

"People are looking for tools to support their mental well-being," says Jules Miller, cofounder of the Nue Co. "And smell is one of the fastest ways to impact that." HB

UPGRADE TO ULTRA-DRY *FEEL*

NEW



Discover our best protection ever from the first spray.

72h protection

triple moisturizer technology

NEWS

GLOW-GETTER After a long, cold winter, skin can look lackluster. To get glowing again in an instant, dust the tops of your cheekbones with Hermès Plein Air H Trio Iridescent Mineral Powder ($105). The fashion house's new highlighter utilizes mother-of-pearl mixed with cheery pink or coral to create luminosity on any skin tone.

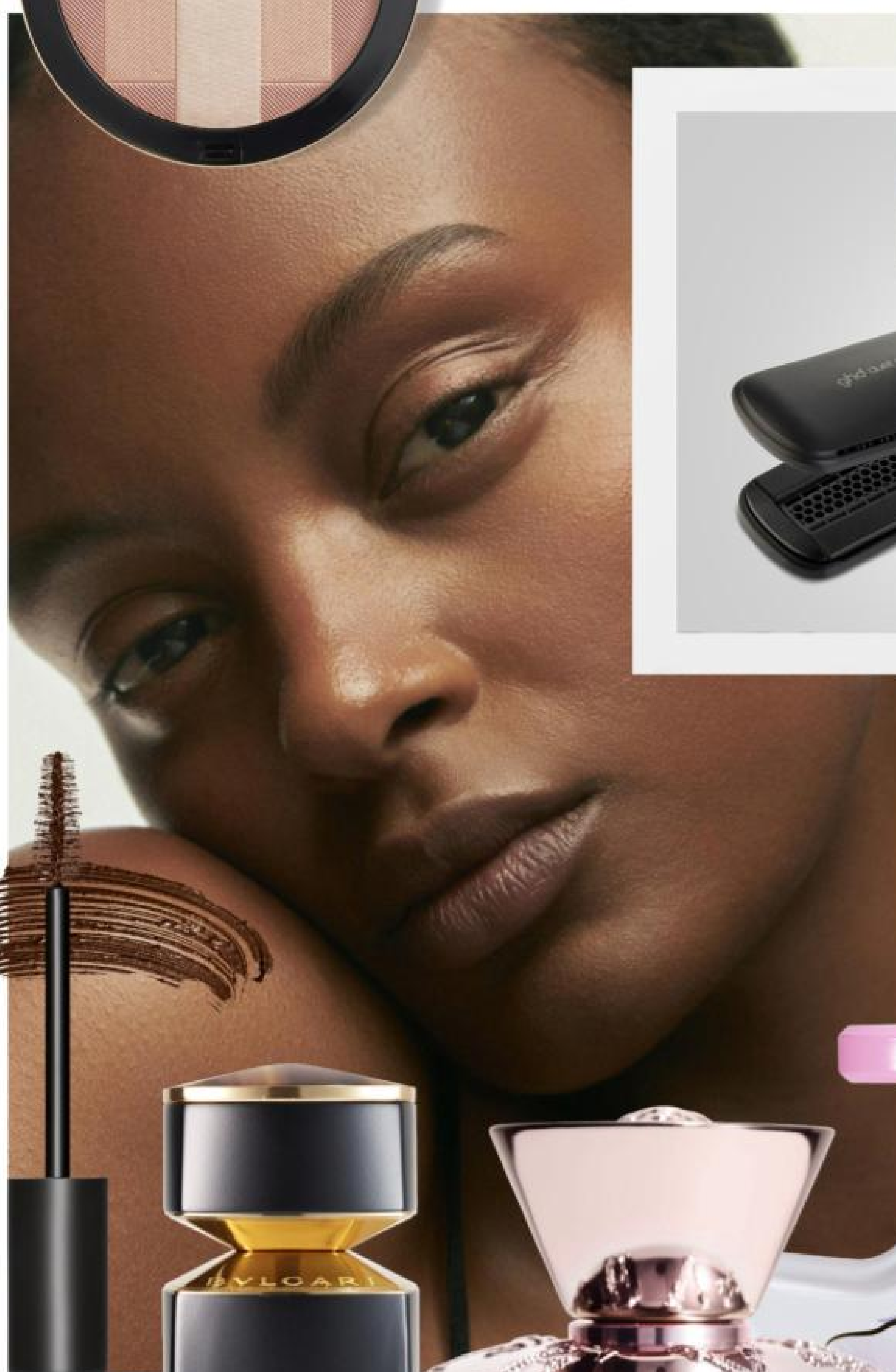


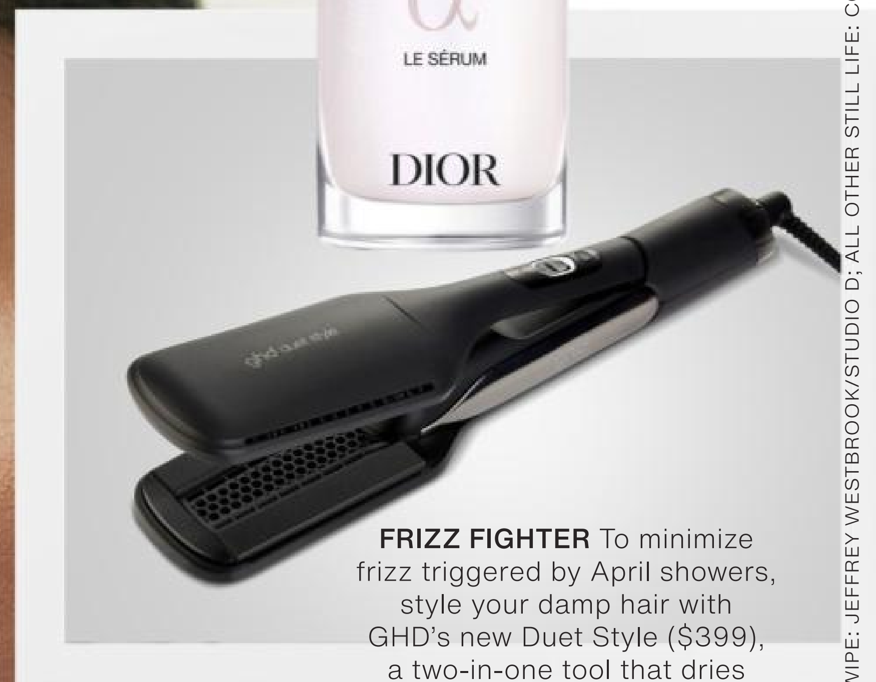
BOOSTED BENEFITS Dior's new and improved Capture Totale Le Sérum ($100) still boasts the same cell-renewing power, but the moisturizing formula is now enhanced with fermented longoza flower to firm and tighten, antioxidant Tuscan-iris extract, and a hyaluronic-acid polyfiller to instantly plump and smooth.





SPRING CLEANING
Lighten up your skincare routine for spring with Doré's new La Micellaire ($24). The rinse-free formula uses tiny micelle particles to bind to makeup, grime, and excess oil, enabling you to wipe them away with a cotton pad. It removes even the most stubborn lipsticks and is great as the first step in a double-cleansing routine. The wash is also infused with pore-decongesting cornflower water, hydrating Damascena rose, and skin-barrier-supporting aloe vera—all packaged in a chic recyclable bottle.





FRIZZ FIGHTER To minimize frizz triggered by April showers, style your damp hair with GHD's new Duet Style ($399), a two-in-one tool that dries and smooths in mere minutes. Like a traditional blow-dryer, the plates emit high-velocity airflow, but because the hair is clamped between the plates as you dry, the result is super sleek. For enduring silkiness, switch the styler to its Shine Shot mode once hair is dry, then run it from roots to ends, as you would with a flat iron.

COCOA COAT Brown mascara, a subtler alternative to classic black, is fast becoming a spring trend. One to try: YSL Beauty Lash Clash Extreme Volume Mascara in Brown ($29), which coats lashes in a thickening rich chocolate that doesn't look overdone. For more definition, add a few extra strokes to the outer corners for a natural cat-eye effect and to the bottom lashes to open up the eyes.



FRAGRANCE REFRESH Celebrate warmer weather with a new outdoorsy scent. Bulgari's recently revamped Le Gemme Tygar ($349) is an energetic blend of woody amber spiked with sunny grapefruit and ginger that invokes Kerala, India, home of the tigereye stone featured at the top of the cap. Bond No. 9's New York Flowers ($460) is a heady bouquet of tulips, tuberose, and jasmine with a hint of clementine for added freshness, housed in an anthophile's dream bottle. And Versace's Dylan Purple ($120) blends juicy pear, orange, bergamot, and creamy cedarwood for a sexy scent cocktail that's ideal for the spring-to-summer transition. HB

CENTER: RANDY TRAN/BLAUBLUT-EDITION.COM; FRAGRANCE BOTTLES: AKIRA; MASCARA SWIPE: JEFFREY WESTBROOK/STUDIO D; ALL OTHER STILL LIFE: COURTESY THE BRANDS

FRESH NEW LOOK SAME GREAT POISE



We know how to keep things fresh. That's why the product you love is getting a new look coming soon. What's not changing? Poise still keeps you 10x drier* than the leading period pad.

IT TAKES Poise®

*for bladder leaks

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BALENCIAGA
BALENCIAGA

SHE *Can* GO *Her* OWN WAY

HOLLYWOOD *has a* WELL-WORN PATH *for "serious"* ACTORS. *But since* WINNING *the* OSCAR, BRIE LARSON *has* BECOME *one of the industry's stealthiest* SUPERSTARS *by* REFUSING *to stick to the* SCRIPT.

Story by CARINA CHOCANO

Photographs by COLLIER SCHORR
Styling by SAMIRA NASR

Recently, Brie Larson went to see a friend who was starring in *A Streetcar Named Desire* in London. As they left the theater together, the security guard told the actor that there were fans outside waiting for their programs to be signed. Larson stood near him as he did so, unbothered—and, to his surprise, unnoticed. She recalls, "I was just standing there, and he was like, 'How is this possible?' "

Despite the fact that she is Captain Marvel, star of the first female-led superhero franchise in the Marvel Cinematic Universe, and despite the fact that she is an Oscar winner, and despite the fact that she has been acting since she was six, Larson, now 33, is still rarely recognized in public. "If I'm checking out at the grocery store, I don't get recognized," she told comedian Mike Birbiglia on an episode of his podcast. "I get 'Are you friends with my cousin?' I am the classic face of 'friend of your cousin.' "

Larson, though, is not just content with her relative anonymity; she needs it to feed her soul. "I want to be in reality. I love reality. It's all I want," she tells me. "My biggest fear is to not be in reality. It matters so much to me. I don't wear super-flashy clothes when I'm out in the world because I want to stay in reality. I'm very good at confrontation in my relationships because I want to be in reality. I want to be in what's as close to what's true as possible." ➤



Jacket and pants, CHANEL. *Boxers,* HANRO. *Panthère de Cartier High Jewelry earrings,* CARTIER. *High Jewelry necklace,* CARTIER. *Boots,* JEFFREY CAMPBELL.

IT'S NOON ON AN OVERCAST DAY in February, and Larson and I are ensconced at a bar in London starting in on our first of three cocktails. Larson, who lives in Los Angeles, is in London shooting additional scenes for *The Marvels,* the upcoming *Captain Marvel* sequel, at Pinewood Studios, "hanging from wires in a superhero suit, fighting imaginary aliens."

Larson has suggested that we take a cooking or magic class, so we are doing a bit of both. We are learning to mix cocktails at Le Magritte, a "classic American bar" in the early-20th-century style (think walnut-paneled walls and red leather stools) located off the lobby of the Beaumont hotel. The actual cocktails, though, are for the most part inspired by the bar's namesake, the Belgian surrealist painter René Magritte.

We have the bar to ourselves. Larson is wearing a kelly-green cardigan with a Los Angeles County Museum of Art sticker still on it; she recently went there to see an exhibit on the Transcendental Painting Group, a passel of esoteric American artists from the 1930s and '40s. As we take our first sips of the "Larry Sent Me"—pisco, Muyu Chinotto Nero, pineapple juice, house-made pandan syrup, Peychaud's bitters, and a vegan foamer, named after a popular secret password used to access speakeasies in the 1920s—we fall into a conversation about liminal states and dream realities. Manuel, our contemplative white-coated Italian bartender, explains that the cocktails were concocted by the hotel's bartending team during freewheeling brainstorming sessions: "Like fantasy hour," he says, "in which all of us throw ideas on a table without judgment."

"Ooh, take us to fantasy hour!" Larson enthuses.

And then—I'm not kidding—completely of its own accord, a cork spontaneously flies out of a champagne bottle chilling in a silver bowl nearby as if to signal agreement with an emphatic *pop*!

"We've entered the fantasy hour!" Larson exclaims.

"That was surreal," I tell her.

"Welcome to my life," Larson says.

In addition to *The Marvels,* Larson recently wrapped both *Fast X,* the latest chapter in the *Fast & Furious* franchise ("Is it bad that I think they're amazing?" Larson says), and *Lessons in Chemistry*, an Apple TV+ adaptation of the best-selling book by Bonnie Garmus, which Larson both stars in and executive produced.

Set in the 1950s, *Lessons in Chemistry* is about a brilliant scientist who is forced to become a TV chef after she is fired from the lab where she was underemployed as a tech—a woman in a hostile, male-dominated world that sees her as an unwanted interloper. Larson, whose casting as Carol Danvers, the Air Force pilot turned superhero, in the original 2019 *Captain Marvel* unleashed a tsunami of misogynistic trolling and abuse, can relate. The movie was also the first female-led superhero film to gross more than $1 billion.

Between *Captain Marvel* and now, Larson also teamed up for the third time with director Destin Daniel Cretton (she'd previously worked with him on 2017's *The Glass Castle* and 2013's *Short Term 12*) on *Just Mercy,* about a wrongfully convicted death-row inmate. In 2020, she won an Emmy in the Outstanding Original Interactive Program category for producing an episode of *The Messy Truth VR Experience,* a series that bills itself as using virtual reality to build empathy. She created and executive produced a docuseries about adolescence, *Growing Up,* and starred in *Remembering,* an augmented-reality short-form fairy tale, both for Disney+, and she also voiced the character the Paradigm in a recent season of Fortnite Battle Royale.

Larson's eclectic career choices are what she gets asked about the most. After winning an Oscar for Best Actress for her raw portrayal in the wrenchingly emotional A24 film *Room* in 2016, at the age of 26, there was an expectation she'd follow suit with similarly weighty roles. Instead, Larson pursued an unpredictable string of action movies, a quirky comedy (Netflix's *Unicorn Store,* which she also directed), and even a musical (the critically panned *Basmati Blues*) before joining the MCU as Captain Marvel. People find her answers about her résumé confusing. "I'm like, 'Well, if I said, "What would you like for breakfast a year from now?" you would be like, "I don't know. I just don't know." ' " She understands why people like consistency. "It makes them feel like everything is going to be okay."

During the pandemic, Larson took a deliberate step back—into her garage, to be precise. With the world on pause, she started her own YouTube channel, Brie Is Online! The channel, which has since acquired nearly 700,000 subscribers, was an attempt to be "free to be nothing." On it, for the past couple of years, she has made videos chronicling her adventures in working out, ad-hoc baking, video games, composting, air frying, and crafts. She loves crafts. Her latest obsession is darning. She also did a podcast, *Learning Lots,* with a friend, the actress Jessie Ennis, as a place to dive deep with interesting people on subjects like regret, reflection, and flow. Rather than capitalize on her fame or "extend her brand," as A-list actresses are now wont to do, she used it to test whether she could be in the world without triggering a tempest. "I wanted to prove that I could put stuff out and it wasn't going to be like, 'Oh, my God, I can't believe she said that' or 'I can't believe she did that.' " The past three years have given her perspective. She was grappling with big questions rooted in deep feelings, like "Am I allowed to exist? Am I allowed to just be lovable as I am? Am I worthy of just being here?"

Larson loves video games because they are similar to acting: Doing a take is like playing, dying, and starting over. When she was preparing for *Room,* Larson spent nine months creating her character by reproducing her circumstances as best she could. She restricted food, stayed out of the sun, and remained in her house for a month before shooting began. After it was over, she was left "with all these memories and this residual feeling," she says, as if she had experienced something big. It took her a year to feel like herself again. "You rewire your brain to think ➤

"*I* WANTED *to* PROVE *that I could* PUT STUFF OUT *and it* WASN'T *going to be like*, 'OH, MY GOD, *I* CAN'T BELIEVE *she* SAID *that.*' "



Top, jeans, and briefs, DIOR.
Panthère de Cartier High Jewelry earrings, CARTIER. *High Jewelry necklace,* CARTIER.
Boots, JEFFREY CAMPBELL.





This page: Top, jeans, and briefs, DIOR. *Panthère de Cartier High Jewelry earrings,* CARTIER. *High Jewelry necklace,* CARTIER.
Opposite page: Bodysuit and bandanna, ALAÏA. *Jeans,* DIOR. *Boots,* JEFFREY CAMPBELL.



Turtleneck and pants, RALPH LAUREN COLLECTION. *Boots,* JEFFREY CAMPBELL.

a certain way, and then you have to get an exit strategy. I didn't have one. And it made me feel stupid, because I'm like, 'This is not my life, but I feel it is. In my head.' "

Our bartender points out a Magritte reproduction right behind us.

"It's not a pipe," Larson says, regarding the famous *The Treachery of Images,* otherwise known as *Ceci n'est pas une pipe*. "It's not a pipe."

Rather than become one thing, she tries to remain in a flow state: "That's the through line." She doesn't make strategic moves or base her decisions on money or world domination. She resists categorization because she doesn't think it will serve her as an artist or a person—because she wants to continue to live her life as a pipe and not as a picture of a pipe.

Larson has acted professionally almost her whole life, since she told her mom at the age of six that it was "her dharma." Her mom was surprised she knew what "dharma" was or what acting was, but two years later, after her parents divorced, she moved with her mom and sister from Sacramento to Los Angeles so she could pursue a career in the entertainment industry. Larson grew up poor and was homeschooled as a kid, spending a lot of time in her room, making things up. It's important to her to stay connected to who she is, to remain grounded in the world.

Occasionally, Larson has to make an effort to keep her life and her characters' lives separate. On *Lessons in Chemistry,* the set was connected and walkable. Everyone was dressed like it was the 1950s, and the cars were from the 1950s. She would wake before sunrise and drive to work and go into this building to live this other life, and by the time she left, it was dark again. "The only time I was myself was in the car and asleep. And after two weeks, I really had to sit there and go, 'My name is Brie. It is 2022. Right outside that door it is downtown Los Angeles and no one knows about what's happening in here. No one cares.' "

"What's astounding is, you're talking to her," says *Lessons in Chemistry* showrunner Lee Eisenberg, "and then the director calls action, and all of a sudden, you just see her eyes change and she becomes this different person."

"We were doing a scene that was more emotional," *The Marvels* director Nia DaCosta recalls, "and Larson turns to me, take three or four, and goes, 'So, I'm holding the tears in, but if you want them to fall, let me know.' The kind of control she has over her instrument is really impressive."

Larson is wary of the dehumanizing effects of global superstardom. Promoting a finished project can produce a sense of alienation as well. "You do press at certain times," she says, "not when you're lost. Not when you're questioning yourself." She can reflect back on it but finds that doing so during moments of success doesn't tell "the whole story of what it is to be a human, not even close."

This is why the idea of doing *Captain Marvel* frightened her at first. "I was scared of what would happen to me," she says. She worried that it would cost her the ability to be a person in the world for the rest of her life, that it would prevent her from doing the things she loves, like going to museums, which nourish her ability to play other people on screen. The choice felt surreal. "I was like, 'What world is this, where these are the choices I have to make as an artist?' " Ultimately, the opportunity warranted the risk, but a billion-dollar franchise generates expectations. Larson is diligent about containing them. "Anytime I feel like I'm being put too much on a pedestal, it's my job to figure out how to remove that within myself," she says.

In the past couple of years, Larson has developed confidence and a stronger sense of self. She attributes part of that to getting into fitness. She learned new things about what she was capable of, how resilient she was, how she could say no. Vin Diesel tells me that she based her character in *Fast X* on his eight-year-old daughter, who was wearing a jacket with "Good Vibes Only" printed across the back when they met. "Brie went to the wardrobe department and had them re-create the jacket," he says. "She wore it throughout the movie."

"I THINK YOU WOULD LOVE the last cocktail," Manuel tells us. "It's a mezcal cocktail, so it's like a magic one."

Mezcal is Manuel's favorite. "There's so much magic behind it," he says. "High priests and shamans used it to purify body and soul. It's always been considered something to try to elevate consciousness. It takes seven years for an agave plant to ripen. Then you need to give the field some time to rest. They say a full year before planting again, otherwise you would just destroy the soil.… You need to give the soil a rest."

Larson gets this. When she goes too long without taking the time to experience life, it starts to feel strange. "It's like you're just being a copy of a copy of a copy. You can't play a character that's based off of—I don't know—watching documentaries and secondhand information."

Three years ago, she was being offered lots of roles that were variations on *Room,* but she felt she *(Continued on page 116)*

"*Anytime I* FEEL LIKE *I'm being* PUT *too much* ON *a* PEDESTAL, *it's* MY JOB *to figure out how to* REMOVE *that* WITHIN *myself.*"



This page: Jacket and trousers, GIORGIO ARMANI. *Panthère de Cartier High Jewelry earrings,* CARTIER. *Boots,* JEFFREY CAMPBELL. *Opposite page: Coat,* MICHAEL KORS COLLECTION. *Vintage T-shirt. Leggings,* WE LOVE COLORS. *Beautés du Monde High Jewelry earrings,* CARTIER. *Boots,* JEFFREY CAMPBELL. *Decorté Liposome Advanced Repair Serum ($75) is rich in hyaluronic acid and ceramides that impart long-lasting hydration.*


TROIT



This page: Sweatshirt, stylist's own. Tights, WE LOVE COLORS. *Panthère de Cartier High Jewelry earrings,* CARTIER. *High Jewelry necklace,* CARTIER. *Boots,* JEFFREY CAMPBELL. *Opposite page: Knit, skirts, and shoes,* PRADA. *Bra,* FLEUR DU MAL.



HAIR: CIM MAHONY FOR STUDIO CIM MAHONY; MAKEUP: NINA PARK FOR DECORTÉ; MANICURE: JADA-ELIZE LORENTZ FOR CHANEL LE VERNIS; PRODUCTION: MAYOR PRODUCTIONS; SET DESIGN: AMY STICKLAND. FOR MORE SHOPPING INFORMATION, GO TO BAZAAR.COM/CREDITS.



Dress and bra, MIU MIU.

Big SKYE

Photographs by BEN TOMS
Styling by KATIE SHILLINGFORD

The ULTRASCENIC *peaks and bluffs of the* SCOTTISH ISLES *play host to spring's* ADVENTUROUS *assortment of otherworldly* DRESSES, *reimagined* TRAIL GEAR, *and avant* ACTIVEWEAR





Dress, LOEWE; *shopBAZAAR.com* (SBZ). *Shirt and leggings,* SKIMS.



Jumpsuit and belt bag, FERRAGAMO.
Lenses, OAKLEY. *Shoes,* HOKA.



Top and skirt, RICK OWENS. *Leggings,* SKIMS.



Trench and jeans, STELLA McCARTNEY. *Waist bag,* CARAA. *Strap,* RAINS. *Socks,* THREDDIES. *Shoes,* HOKA.



Anorak and shorts, DIOR. *Cardigan (pink, worn under),* MOLLY GODDARD. *Pants,* JW ANDERSON. *Rope necklace (worn around shoulder),* AKNVAS. *Socks,* THREDDIES. *Shoes,* HOKA.



Bathrobe and top, BALENCIAGA/ADIDAS.
Lenses, OAKLEY. *Shoes,* HOKA.

Clothing, bag, and boots, FENDI. *Rope necklace (worn around shoulder),* AKNVAS.





3D-pocket utility top and skirt, LOUIS VUITTON.
Jumpsuit, FERRAGAMO. *Socks,* SKIMS.
Shoes, HOKA.



T-shirt, trousers, and sandals, JW ANDERSON; *shopBAZAAR.com*. *Socks,* SKIMS.



Shoulder wrap, SPORTMAX. *Dress,* CHLOÉ; *shopBAZAAR.com*. *Dress (worn under),* MOLLY GODDARD. *Bodysuit,* SKIMS.



Dress, GUCCI. *Shirt*, SKIMS.
Shoes, HOKA.



Dress, SIMONE ROCHA; *shopBAZAAR.com*. *Leggings,* SKIMS. *Shoes,* HOKA.

MODEL: TESS BREEDEN; HAIR: MARI OHASHI FOR ORIBE; MAKEUP: ANNE SOPHIE COSTA FOR CHANTECAILLE; CASTING: ANITA BITTON AT THE ESTABLISHMENT; PRODUCTION: WESTERN PROMISES. FOR MORE SHOPPING INFORMATION, GO TO BAZAAR.COM/CREDITS. = BUY ON SHOPBAZAAR.COM



Cropped trench coat and dress, SAINT LAURENT BY ANTHONY VACCARELLO. *Bracelets,* ELIE TOP. *Boots,* ANN DEMEULEMEESTER.

Spring SHIFT

Bra, skirt, and biker jacket (in hands), GIVENCHY.
Earrings, NINNA YORK JEWELLERY.



The KEY *to* TRANSITIONAL DRESSING: *an easy mix of* LAYERS, LENGTHS, *and* LEATHER

Photographs by LUCIE ROX
Styling by CAMILLE BIDAULT-WADDINGTON



Jacket, gown, and boots, RICK OWENS.
Gloves, ALPINESTARS.

Coat, CHLOÉ. *Shirt,* WALES BONNER.
Collar tank top, JW ANDERSON. *Pants,* BECANE.



This page: Jacket, tank top, and pants, LOUIS VUITTON. *Earrings,* NINNA YORK JEWELLERY.



Opposite page: Gilet and pants, GUCCI. *Elsa Peretti cuffs,* TIFFANY & CO.





Cape, sleeveless pullover, and trousers, HERMÈS.
Boots, ROMBAUT.



Jacket, dress, and cuffs, FERRAGAMO.
Boots, LUDWIG REITER.

Jackets and skirt, CELINE BY HEDI SLIMANE.
Sunglasses, MYKITA. *Necklace,* HUGO KREIT.



MODEL: LAURA REYES; HAIR: KALLE EKLUND FOR ORIBE; MAKEUP: AURORE GIBRIEN FOR LANCÔME; MANICURE: JULIE VILLANOVA; CASTING: ANITA BITTON AT THE ESTABLISHMENT; PRODUCTION: FARAGO PROJECTS; SET DESIGN: CHLOE BARRIERE. FOR MORE SHOPPING INFORMATION, GO TO BAZAAR.COM/CREDITS.

Jacket, BALMAIN. *Bodysuit,* Y/PROJECT.
Trousers and belt, ROKH. *Necklace,* TIFFANY & CO.
Boots, ROMBAUT.



With the BACKING *of a glittery* GROUP *of* ENTERTAIN-MENT-INDUSTRY *and* TECH-WORLD HEAVY-WEIGHTS, *Los Angeles's* ANGEL CITY SOCCER FRANCHISE *is vying to* TRANSFORM *the landscape of* WOMEN'S SPORTS

Story by ANDREA CUTTLER
Photographs by BALAZS GARDI



CHANGING *the* GAME



Members of Angel City FC's 2023 preseason team at the club's training facility in Thousand Oaks, California

Kara Nortman was on a mission. After attending the 2015 FIFA Women's World Cup soccer final in Vancouver, Canada, where the U.S. Women's National Team (USWNT) defeated Japan in an electrifying 5–2 game, she was determined to buy American defender Meghan Klingenberg's jersey for her then five-year-old daughter, Layla. And yet, Nortman says, she couldn't find one anywhere. "I went to store after store," she recalls. "I finally found a jersey that fit, but it was blank and had no name on it."

When Nortman—a venture capitalist with a background in tech—returned home to Los Angeles, she realized she also couldn't find regular-season National Women's Soccer League (NWSL) matches on TV. Then the USWNT won again at the 2019 World Cup, with a team headlined by Megan Rapinoe, Alex Morgan, and Christen Press, three players from a group that had launched a high-profile lawsuit against the United States Soccer Federation over unequal pay compared with that of the men's team players.

To Nortman, the overwhelming interest represented an opportunity. "You had a billion people watching on broadcast and another half billion on streaming," she says. "You have an activation at the highest level, but then you can't do anything with your enthusiasm."

Nortman found someone whose enthusiasm matched her own in actress Natalie Portman. The two had met at an event in 2018 and bonded over their love for women's soccer and their dedication to pay equity.

It was against that backdrop that Nortman and Portman decided to host a gathering of players, actors, and business executives to brainstorm how to not only better support women's soccer in the U.S. but also develop a new model for women's sports teams that placed empowerment and equity at the center. "Alex Morgan, Megan Rapinoe, Christen Press, and all of their teammates were so impressive winning the World Cup while fighting for equal pay on a very public stage," Portman says. "It's asking a question loudly: Why aren't we supporting these superstar icon athletes, on home turf, in their league?"

The answer would become the Angel City FC. Established in 2020, it's Los Angeles's first women's professional soccer team in over a decade. Run more like a start-up than a traditional professional sports franchise, it's currently the only team in the National Women's Soccer League with three female founders—Nortman, Portman, and entrepreneur Julie Uhrman. The team gives a percentage of ticket sales to its players and donates 10 percent of its sponsorship dollars to the community. And with more than 60 female investors—including celebrities like Eva Longoria and Jennifer Garner, as well as soccer stars like Mia Hamm and Julie Foudy—Angel City currently has the distinction of being the largest female-led ownership group in professional sports.

As Angel City kicks off its sophomore season this spring, Nortman, Portman, Uhrman, and several of the other investors, players, and supporters who have helped build it from scratch spoke with *Harper's Bazaar* about what it took to bring their vision to life.

KARA NORTMAN (cofounder, Angel City): After the 2019 World Cup, I'd text Natalie essays on funding a union—all this stuff about collective action. She kept writing back, "Why don't we start a team?" ➤

NATALIE PORTMAN (cofounder, Angel City): I was looking for something theatrical, something dramatic, because I think that's the way you get change the fastest.

NORTMAN: The most important decision you make is, who are you going to cofound a company with? I got a lot of confidence from the fact that Natalie didn't think I was crazy. We needed somebody who could run it day to day because I had a full-time job. I started doing what I did in my [day] job, which is find someone to fill in a skill-set gap that you know is needed to launch this thing.

JULIE UHRMAN (cofounder and president, Angel City): Kara had just come back from the [2019] World Cup and was telling me about her escapades. She pulled me aside and said, "Natalie and I are considering bringing a women's professional soccer team to L.A. Do you have the bandwidth to help us?"

Nortman, Portman, and Uhrman had to prove that the team would drive value. They started fundraising.

NORTMAN: We kept getting noes. So many people said, "Listen, you have nine professional sports teams in L.A. and two quasiprofessional sports teams in USC and UCLA. Nobody wants to show up for a 12th team. Who has time in L.A.? It's sunny, it's beautiful."

ALEXIS OHANIAN (cofounder, Reddit; leading investor, Angel City): During the 2019 Women's World Cup final, [my daughter] Olympia was running around in her Alex Morgan jersey, and I posted a fun video of it. I mused, "Wouldn't it be nice if she played on the Women's National Team one day?" My wife [Serena Williams] didn't miss a beat and said, "Not until they pay her what she's worth." I was like, "Challenge accepted." When average American sports fans think of soccer greatness, they think of American women. They think of [Brandi] Chastain and that penalty kick, tearing off her shirt. Or Megan [Rapinoe] mouthing off against [Trump]. I can sell greatness. I started reaching out to existing owners in the league, saying, "I want to start a team. I want to fund a team. Let's go." Because I was ranting about this on Twitter, I kept getting intros to various folks. When I sat down with the Angel City team, they had been thinking along the same lines.



PRODUCTION: RYAN JAMES CARUTHERS; NORTMAN, PORTMAN, AND UHRMAN: SANDRA VELEZ-LOPEZ/SANDRA'S SPORTS SHOTS

UHRMAN: The [first] people who understood what we were trying to do and wanted to be a part of it were celebrities and athletes. They understand what it's like to build a platform and use it to forward their social initiatives. Eva Longoria was the first to sign on.

EVA LONGORIA (actor; founding investor, Angel City): I loved that it was the only majority-female-founded, female-owned, and female-run pro soccer team. [We] didn't do it for the investment opportunity. We wanted to show the league that if you pay players fairly, you can still make a business from it.

JENNIFER GARNER (actor; founding investor, Angel City): Natalie invited me to a [USWNT exhibition] game and said she felt like Los Angeles should have its own women's soccer team. I'm not somebody who is investing in this and investing in that. If I have any money, it's in a pillow or under my bed. But I was like, "I have to. It's women's soccer in L.A." I felt completely compelled to participate from the beginning, no matter what happened.

JULIE FOUDY (former USWNT player; two-time FIFA Women's World Cup champion; two-time Olympic gold medalist; founding investor, Angel City): Mia [Hamm] and I felt this could be fun for all the [former] players who had ties to Southern California. Because some of those players [weren't] able to afford the normal fee to get in, we founded an umbrella group. We call it the Angels 12. We each have a share in it, but everyone gives different amounts.

ANGELA HUCLES MANGANO (former USWNT player; two-time Olympic gold medalist; founding investor and general manager, Angel City): I got the email from Julie Foudy and Mia Hamm asking if we wanted to invest in this club. Everybody pretty much responded and said, "Absolutely yes, 100 percent. LFG. Where do I send my check?"

FOUDY: So much of our existence as female athletes is spent convincing people why they should bet on women. And [with] this group, you never had to convince them.

UHRMAN: We wanted to build an organization where mission and capital could coexist. Revenue without impact is not a win for us. Impact without revenue is not a win for us. We needed to do both at the same time.

PORTMAN: We give 10 percent of our revenue to the community, whether it's giving out food or sports bras to girls who were stopping sports because they couldn't afford them.

LONGORIA: We deliver meals with DoorDash, one of our sponsors. We train female coaches and youth players and donate soccer balls. There are mentorship programs, volunteering. That's always been part of our DNA.

A supergroup of investors including Serena Williams, Billie Jean King, Candace Parker, Gabrielle Union, Jessica Chastain, America Ferrera, and more signed on. Now it was time to start building the Angel City roster.

UHRMAN: What made Freya [Coombe, Angel City's head coach] compelling was that she had coached in the NWSL and was familiar with the players in our league.

FREYA COOMBE (head coach, Angel City): I had been coaching in New York—Gotham FC—since 2019. My GM had been approached about whether I would interview for the position [of head coach]. The values that the club was based on—the fight for equality and the ambition—was a very exciting prospect.

NORTMAN: We wanted players who would build a foundation for us defensively and offensively and people who represented our community. Christen [Press] ended up being all of those things.

CHRISTEN PRESS (former USWNT player; two-time FIFA Women's World Cup champion; Olympic bronze medalist; first *(Continued on page 116)*







Center row, from left: Head coach Freya Coombe and assistant coaches Becki Tweed and Eleri Earnshaw; Insenhour; general manager Angela Hucles Mangano and her children

Top row, from left: Forward Simone Charley; Angel City FC players before a scrimmage; goalkeeper Brittany Isenhour. Opposite page: Angel City FC cofounders Kara Nortman, Natalie Portman, and Julie Uhrman in 2022.







Bottom row, from left: Defender Sarah Gorden; Coombe; defender Madison Hammond (center) after the game







"REVENUE *without* IMPACT *is not a win for us.* IMPACT *without* REVENUE *is not a win for us. We* NEEDED *to do* BOTH *at the* SAME TIME." **JULIE UHRMAN**

The CLOTHES MAKETH *the* WOMAN

DONATELLA VERSACE *on* CONFIDENCE, RESILIENCE, *and her* POWERFUL *new collection:* *"I have to* SEE *the* SPARKLE *inside the* WORLD"

Story by RACHEL TASHJIAN
Photograph by VANINA SORRENTI

Watching Donatella Versace have her photograph taken is like watching the word *fabulous* emerge out of a seashell, Botticelli's Venus-style. She reclines on a white leather sofa in her office in Milan—amid eight black-and-silver pillows covered in Versace scrolls, Medusas, and Greek-key meander vectors—and purrs for the lens. Pop music plays, and her longtime hairstylist stays nearby, while his hairbrush, like a paintbrush, hovers just outside the frame, ready to make the most minute adjustments to the most famous bleached locks in fashion history. She is diminutive, even in six-inch wedge boots. Her black pencil dress fits like, well, the paint on a pencil, and when she stands up to greet me, an assistant gives her a little cropped cardigan while her hairstylist lingers behind, stroking her blond hair with the brush as she shakes my hand.

Fabulous.

Ah, that we could all understand so fully what we bring to a room. For going on five decades now—she and her brothers, Gianni and Santo, started Versace in 1978—Donatella has always known how to give Donatella. Versace was a collaborator and muse to Gianni, whose clothes challenged the tasteful titans of European fashion with their melodrama. When Gianni was murdered in July of 1997 outside his Miami mansion, Versace took over as artistic director and shocked the fashion industry when her designs were just as poignantly flashy as her brother's. (The brand was sold to Michael Kors's Capri Holdings Limited in 2018.)

And yet a few minutes later, in a crisp white conference room, a crystal-covered Versace travel cup before her (even the straw is bedazzled), she is fiddling with the diamond bands that are slipped over every one of her fingers. She rocks her chair on its back legs, away from the table; she glances often at a paper before her that has lengthy notes typed up in Italian. They relate mostly to the Fall 2023 collection she will reveal at a show in Los Angeles—the brand's first in the city in more than 20 years—in early March, just two days before the Oscars.

"I'm very excited," she says. "At the same time, I'm a little bit scared. I dunno." Her voice becomes small: "I don't know why I'm scared, but I am. I'm very nervous."

Really?! How could the woman with such a fierce exterior, the woman behind such bold and commanding clothes, ever feel fear? "I'm always insecure before the show—but this is, you know, a worldwide showing, during the week that all the parties are going on in L.A., everybody's there, all the celebrity."

Beneath the eyeliner and the hair—achieved, if you must know, with "Clairol 7th Stage Creme Hair Lightener, with one sachet of activator with oxygen at 30 volumes," per her hairstylist—Donatella Versace is modest and kind. She is almost compulsively empathetic, fretting endlessly over women's wants, which is to say their insecurities. The brand that her late brother took to unprecedented global prominence in the 1990s was one of the first to revere real women as muses. While most high-fashion brands put only society women on pedestals, Gianni designed clothes that celebrated mothers, middle-class career women, sex workers, and his shy little sister. It was never about imposing a vision on a woman; instead, it was about bringing something out of her. Arming her. Reminding her, you are fabulous!

Versace's resilience is "what really makes her different and what makes her clothes different," says Precious Lee, the American model who walked in Versace's Spring 2021 show and starred in the subsequent campaign. "You are not walking around in Versace and feeling timid!" Lee says there is an "energy that I think lies ➤



Versace in her office in Milan

PRODUCTION: MATILDE BORGOGELLI
AT CIRCUS STUDIOS



From left: Linda Evangelista, Fall 1990; Claudia Schiffer, Spring 1995; Kirsty Hume, Spring 1995; Shalom Harlow, Spring 1995 couture; Nadja Auermann and Kristen McMenamy, Spring 1995 ad campaign photographed by Richard Avedon

in the clothing that Versace has been able to continue to amplify. I'm just grateful she's able to share it with us."

Versace knows what it's like to need the armor. "The most insecure person I know is me," she later tells me. And perhaps the reason she's so eager for it now is that, less than two months after we are speaking, in mid-January, she's about to present what might be one of the strongest collections of her career.

AFTER I SIGN THE CHICEST NDA of my life, with a Medusa on the letterhead, Versace's team brings out the mood boards and fitting images for her new collection.

"The collection is very tailored," Versace says. "Very precise. There isn't anything that will take your attention away from the shape." Working with images of blonde heroines from 1950s and '60s cinema and Kate Moss, Nadja Auermann, Kristen McMenamy, and Linda Evangelista in Gianni's super-tailored collections from the mid-'90s, Versace developed an understated collection of suits, car coats, pencil skirts, little black dresses, and opera coats. The models wear little black gloves. Most of the pieces are made in wool and silk—quality fabrics that hold their shape. The design team used techniques usually reserved for their couture Atelier line. Nearly everything is black, caramel, or gray, with a few snaps of orange and electric blue. The silhouettes are gently cocooned and rounded, with squarish but unexaggerated shoulders; the waistlines nip in.

It's a marked departure from the logo-laden clothes Versace has been doing for several seasons. As she says, with all the chaos in the world, "we need to be more..." She searches for the word, and someone from the design team throws out "elevated."

"Bravo," Versace says. "Elevated!"

"It's all about *less*," she says. "Which is a word I never use!"

These are the clothes that led Princess Diana to call up Gianni and ask him for a makeover in 1994. The people's princess, freshly separated from Prince Charles and in the throes of the publicity furor in its fallout, reminded everyone that she had a role to play, as both a mother and a public figure who could project a certain standard of elegance and humanity. She looked powerful in Gianni's suits but still so graceful, so soft.

Versace has a touch for creating clothes that reference another era's iconography without seeming costumey. She has a black dress in this collection with a waistband that dips in the back to create a long, lean bodice, which is the sort of detail Edith Head might have used during Hollywood's golden age. Versace took a lot of those little details from old dresses for this collection—but they look simply like well-made clothes instead of something dug out of the Paramount back lot. The vintage inspiration, she explains, is more "in the construction of the collection—the way it's made. Everything was made much better then. So we tried to bring back that part of the method."

Versace's eyes light up as she talks about the power of a good silhouette. "What I desire," she says, tossing her hair back slightly and laughing, "is that I feel powerful in a dress with big shoulders [and a] small waist." When you have a fitted silhouette, she says, "it doesn't matter the shape of your body, really. But you just look better. You look more classy too. It's stronger. Absolutely timeless." Her clothes are, she says, "all about that, I think: Make a woman more confident. Give her more power to express herself. You can do that through clothes."

What makes Versace unique as a designer is that she is a woman ruled by her own instincts. She is a pop-culture obsessive—she calls contemporary streaming television "cinematic" and loves *Wednesday* and *Euphoria* in particular—but she is also committed to creating clothes that speak to her own desires and feelings. So this collection started not as some response to the zeitgeist but with Versace herself. She was wearing a lot of these pieces to the office, and her design team started to say, "Wow, this is so good," she recalls. "Can we have this to copy?" Her team is filled with young people, and "when you see the excitement in their eyes, you know you're doing the right thing."

RUNWAY, FROM LEFT: ART STREIBER/*WWD*/PENSKE MEDIA VIA GETTY IMAGES; COURTESY VERSACE (2); STEVE WOOD/SHUTTERSTOCK; VERSACE SPRING 1995 AD CAMPAIGN: PHOTOGRAPH BY RICHARD AVEDON, NADJA AUERMANN AND KRISTEN McMENAMY, *TWO TALL WOMEN FOR VERSACE*, NEW YORK, JANUARY 1996, © THE RICHARD AVEDON FOUNDATION



From left: Princess Diana, 1995; Kate Moss, Spring 1995; Nadja Auermann, Spring 1995; Carla Bruni, Claudia Schiffer, Naomi Campbell, Cindy Crawford, and Helena Christensen, Spring 2018; Carla Bruni, Spring 1995 couture; Bella Hadid in archival Versace, 2022

FROM LEFT: JAYNE FINCHER/GETTY IMAGES; COURTESY VERSACE (2); VICTOR VIRGILE/GAMMA-RAPHO VIA GETTY IMAGES; POOL PAT/ARNAL/GAMMA-RAPHO VIA GETTY IMAGES; LIONEL HAHN/GETTY IMAGES

The success has come because of her instincts. She was one of the first designers to recognize the powerful symbiosis between fashion and Hollywood; she says she thinks of which celebrities should wear each look in a collection as she's creating it. This foresight has produced some of the most memorable moments in red-carpet history, including the plunging-below-the-navel jungle-print gown that Jennifer Lopez wore to the Grammys in 2000—and then reprised on the runway during Versace's Spring 2020 show. (Versace is also proud to talk about how demand to see the dress online was so great that it inspired Google to create its image search.)

She was also one of the first designers to sense how the fashion industry, which is of course in the business of creating new clothes, might participate in the fervor for archival fashion, re-creating some of Gianni's famous looks in runway tributes and smartly updating them for contemporary audiences. When she started working with Gigi Hadid, she says, "the first thing Gigi asked me, 'Do you have a pair of jeans from the '90s?' I looked at her"—she pulls a shocked face—"*Why?!*"

"Because we convey a very positive message, especially Gianni," Versace reasons. "We're not too intellectual; we are more to express yourself. And sometimes people in the young generation are afraid to express themselves. And they need a little bit of help. I think clothes can do that."

Versace is one of the few designers remaining who is a bona fide pop-cultural icon, like a Lagerfeld, an Armani, a Ralph Lauren. She is a celebrity, but she's a designer first. (Not the other way around.) The world is schooled in her persona, the tragedies of her life, and her philosophies on beauty and style; rather than cultivating an imagined lifestyle through products, as luxury brands often do, her entire world seems imbued with her ideology of glamour, maximalism, and feminine conviction. "We're a lot more emotional than men," she says. "But also [we have] a lot of strength. And it's up to women to make a change, to make a difference."

She seems to charge forward in life against the odds, pausing often to question herself and then quickly lacquer herself up. "I have to see the sparkle inside the world," she says. "That doesn't mean I don't take care of the other part of the world. The world is a mess right now. So it's a friction within all this."

Mostly, though, Versace remains fixated, with an almost can-do attitude, on giving women a sense of confidence through clothing. She calls the supermodel "one of the first feminist movements." "For the first time on the runway, you see a woman empowered, with strength, courage. And women looking at them like an example for freedom." Designers usually tell models how to walk; she and Gianni never said anything except "just be yourself."

At the root of her obsession with self-assurance is her own admitted lack of it. What does she think about her own runway walk when she comes out at the end? "That's the worst part of my job," she moans. "Oh, no, no, no, no. I don't want to come out."

Before we finish, Versace adds that she has just one more thing to say: "At this stage in my life, I'm really content for myself, but still I feel the same fear I felt the day, the first day Gianni was not on the runway. I feel the same fear. Nothing's changed." She's worked hard to keep the brand relevant. "That makes me feel happy, but this fear inside me, this insecurity, is still there," she says. "Even if I don't show people, people think I'm so sure of myself. I'm not."

Maybe her clothes are less like armor than garments that share her spirit of empathy—supporting you, listening to your fears and dissatisfactions, and commanding you with their joy and brashness to keep your chin up. "The idea of the collection is empowering women," Versace says. "And to convey the message that you can do it to everybody. You can make it." **HB**

"It's ALL *about LESS. Which is a* WORD *I* NEVER USE!"

BRIE LARSON

CONTINUED FROM PAGE 79

needed to recalibrate. She was turning 30 and feeling nervous about it. "I had all the same normal fears as everybody else about being single and being 30," she says. Aside from everything that was happening in the public eye, she felt she would soon be called to make big life choices. "What do I want? How does a family and a future fit in with my weird life?" In October, she turned 33. "That's such a big place to be in," she says. "Certain existential questions come up."

Larson's team used to joke that she was making awkward choices and not following a well-laid path long before she had any right to. "We do these cover stories, and they tell a story, like everything made sense, but it didn't." A couple of years ago, she was at a David Hockney career retrospective, and his life and work looked so cohesive that it made her cry. "I was like, 'I'll never be like that. Maybe I'm not even an artist.'" Then she realized that that's not how he must have experienced it. It only made sense in retrospect.

In the end, the thing about her choices is that they're hers. "What I always come back to is, I have to live with myself in a way that nobody else has to. The choices I make, I have to live with, whether I regret them or not," she explains. "Artistically, I always understood that. But for some reason, as me, it's been totally different. You can follow me around on set and be like, 'Wow, she really knows what she's doing.' And then I go home and I'm like, 'I don't know what I'm doing.' I get insecure, and I think I'm not enough, or I have a hard time asking for help or speaking up for myself in relationships."

For now, she's open to whatever. "I don't have a next job. I don't have a home. I don't have a partner. I don't have a plan. I'm just completely open," she says. She'd like to have kids, though "how that happens, when that happens, in what capacity—I don't know," she says. She's enjoying losing track of time ("I start to get back into 'What do I like to eat? What time do I wake up? What time do I go to sleep?'"), exploring the world, going to art museums, and replenishing her creativity. Without this, she couldn't take another job. "I have nothing left to give unless I go through this period of adventure." **HB**

ANGEL CITY

CONTINUED FROM PAGE 110

player signed to Angel City): It was early in 2020 when rumblings about the team were getting louder. Everybody who knows me knew right away that I'd want to be there.

ALI RILEY (team captain, Angel City): I remember as soon as I heard about it, [thinking] it's too good to be true. There had been rumors for 12 years that a team would come back to L.A. It wasn't until Christen was signed that I believed it would happen. I don't know how much longer I'm going to play. I thought, if any of these last years could be spent in Los Angeles, I'm going to make the most of it. It ended up exceeding my wildest dreams.

PRESS: As somebody who fought for equal pay for over a decade on the USWNT, I'd been saying, "You can't compare revenues unless you compare investment. You can't compare the money that's going out unless you're comparing the money that's going in." This was an opportunity to prove that.

NORTMAN: We were building the engine while flying the plane. We had to share [practice facilities] with the L.A. Rams [football team], and we had changes on our coaching staff. There was a big learning curve.

PRESS: If you say we're going to create an equitable experience for players, what does that mean for resources? That has been part of how I see my job—making sure I'm constantly advocating for what the team needs when it comes to equipment, staffing, and a professional standard so that when we're put in a stadium with over 20,000 people, we feel prepared because we have [everything] we need to be successful.

Angel City played its first regular-season game on April 29, 2022, at BMO Stadium near downtown L.A. to a sold-out crowd of 22,000.

NORTMAN: We knew that this was real and special. We'd sold our season tickets. We had our funding and sponsors in place. We had our team and our supporters group.

COOMBE: You could tell the players were nervous and not [wanting] to show that anyone was nervous. It was like, "Let's recognize how we feel, but let's also know that we are ready for this moment."

RILEY: When I saw those fans and the jerseys and the love, I was like, "Women's soccer is here to stay. It is here to stay in Los Angeles. It is here to stay in this country. And all these little girls will be able to dream so much bigger than I ever was able to."

UHRMAN: They scored two goals within the first 15 minutes and held on through 10 minutes of stoppage time to win 2–1 against the [North Carolina Courage], one of the winningest teams in the league. It was the best day of my life.

Angel City entered its second season this spring with the momentum of a city reengaged.

LONGORIA: We've smashed so many records, whether it's [having] the highest revenue of any NWSL team or passing $10 million in ticket sales in our first season.

COOMBE: We are fortunate that we have people connected with Angel City who played on the USWNT, who didn't have the same opportunities. I feel we are carrying the baton for the advancement of women's sports.

PORTMAN: To see my son idolize female athletes feels like an immediate culture shift. And of course my daughter [too]. But it's when you see the boys… It has a huge impact on the way kids' brains work when they get to look up to women in the same way.

GARNER: The scale is tipping toward taking women's sports more seriously. I'm on set now, and every day someone is wearing Angel City merch. That's what people are excited to talk to me about. And it's men, little boys, and it's little girls. So, yes, there's a shift. Hell yeah, there's a shift.

OHANIAN: In 10 years, I hope it is my most obvious investment. I hope everyone is like, "Oh yeah, way to go. Golf clap, Alexis." When I first started tweeting about it back in 2019, there was a lot of skepticism. And that's healthy. I saved every one of those tweets. Every time we hit a new ticket sales record or sellout attendance, I tag the people on Twitter with a screenshot of their tweet telling me I was going to lose all my money and that no one cared about women's soccer.

UHRMAN: Young boys are wearing their jerseys and saying that Christen Press is as important to them as LeBron James.

GARNER: It changes what young women and girls see as possible. And not just in soccer. It validates them, full stop. It validates them expecting to have half the seats at the table.

RILEY: I grew up an Asian American woman feeling different in [my] sport. Being mixed race or nonwhite, you can be made to feel different. We're changing the culture and shouting it from the rooftops. **HB**


eau de juice
100% CHILLED
BODY MIST
BRUME POUR LE CORPS
8 FL. OZ. / 236 ML e
eau de juice
PURE SUGAR
BODY MIST
BRUME POUR LE CORPS
8 FL. OZ. / 236 ML e
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A R C H I V E



INEZ AND VINOODH/TRUNK ARCHIVE

KATE MOSS MARCH 2001

HARPER'S BAZAAR'S MARCH 2001 issue arrived at a moment that is now, in some ways, lost in history: The culture was finally ready to declare the 1990s over, but there was an uncertainty about what the future might look like. Six months later, on September 11, 2001, the attacks on the World Trade Center and the Pentagon would place a definitive marker in the sand. But before the tragic events of that day, there was a general optimism about the burgeoning 21st century and the potential of the internet and technology to transform our lives. For the March 2001 issue, photographer duo Inez van Lamsweerde and Vinoodh Matadin embraced that spirit in a fashion story that celebrated what then was dubbed "multimedia photography." It was built around a series of new portraits van Lamsweerde and Matadin shot of Kate Moss—then embarking on her second decade of supermodeldom—in the best looks for spring. The photographs were then manipulated using a raft of postproduction techniques to create images in which Moss appeared in multiples or that were collaged, cut up, or even rephotographed. The story was imaginative, but it also proved prescient, hinting at an era to come when digital cameras, filters, and image-editing software would become embedded in the fabric of everything, baked into all the mobile devices, apps, and platforms that would mediate our experiences and connect us with one another and the world. Speaking of mobile devices, the issue also heralded the introduction of the short-lived "mini" *Bazaar*: a pocket-size version of the magazine designed to fit into a handbag. **HB**

Kate Moss, photographed by Inez and Vinoodh for *Harper's Bazaar*'s March 2001 issue



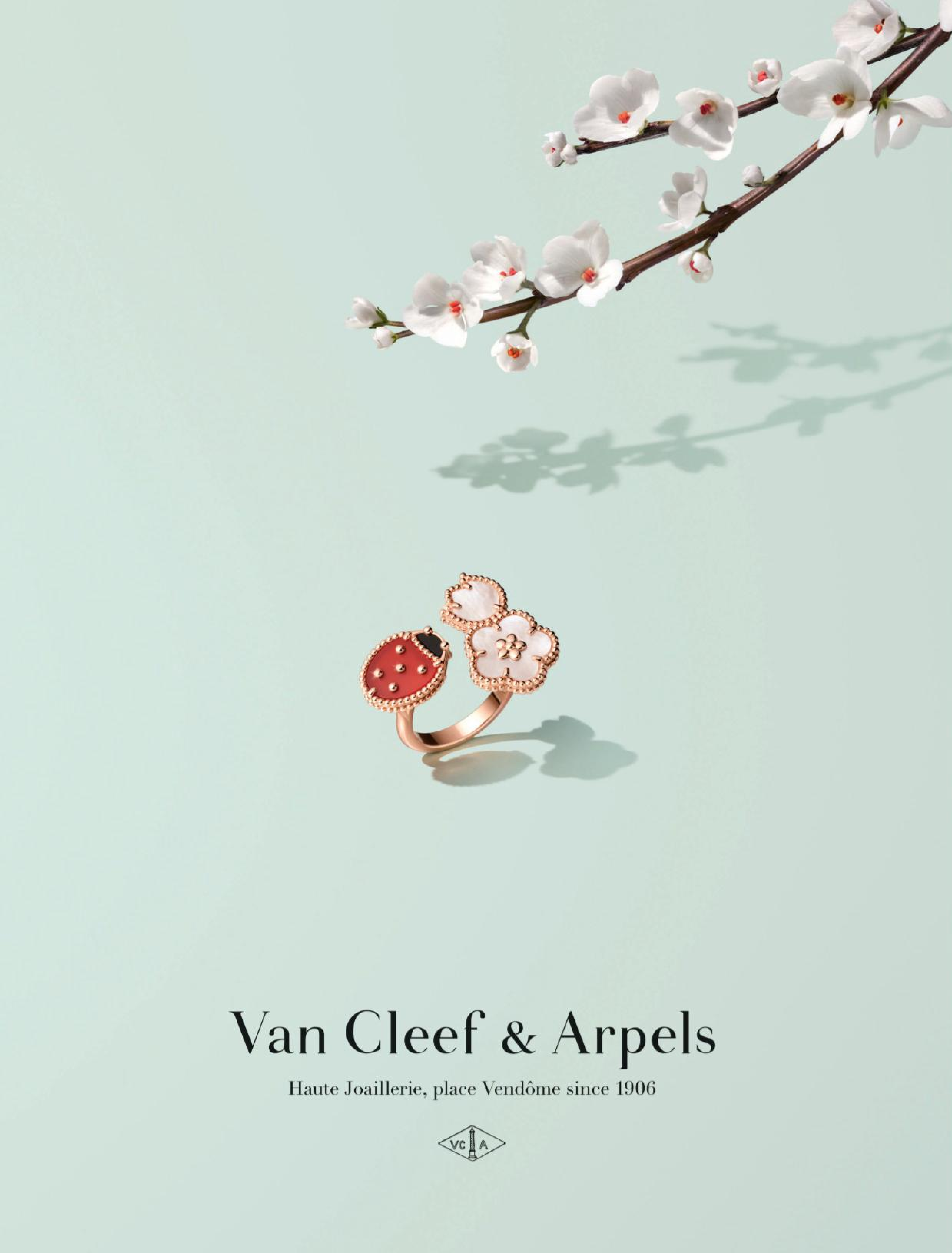
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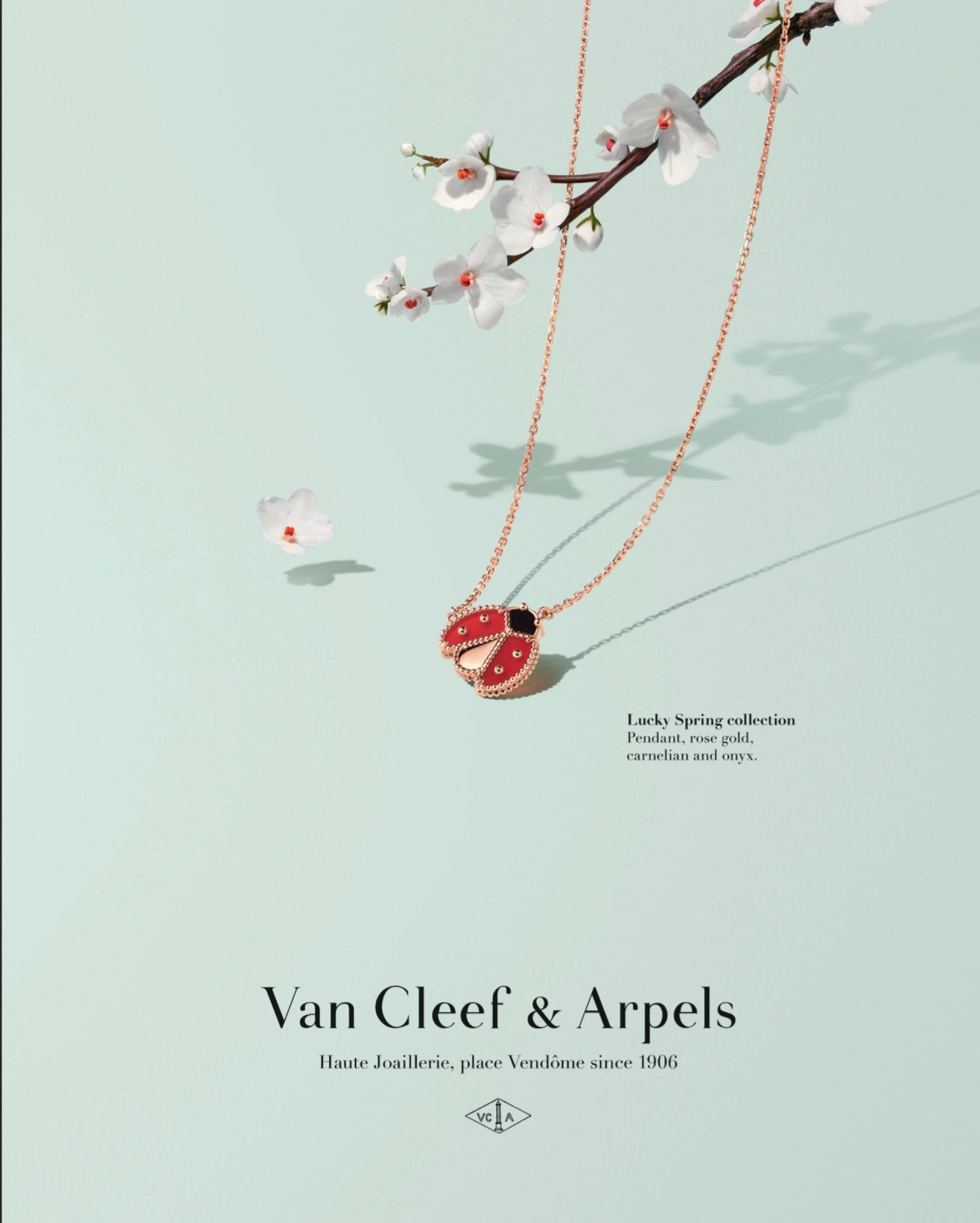
Van Cleef & Arpels pays tribute to nature's grace and beauty
with creations imbued with vitality.

Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906




Van Cleef & Arpels
Haute Joaillerie, place Vendôme since 1906
VC A


Lucky Spring collection
Pendant, rose gold,
carnelian and onyx.
Van Cleef & Arpels
Haute Joaillerie, place Vendôme since 1906